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Society of American Musicians to Promote Native Works

The Society of American Musicians, Incorporated, of Chicago, an organization which includes in its membership a large number of prominent and influential musicians, has inaugurated a propaganda to promote the works of American composers.

Composers will be invited to submit their compositions to the society for inspection. A select committee will examine these works thoroughly and, if acceptable, the society will use its influence with music publishers to have said works published and with musical conductors to have the same performed.

In accordance with this plan the attached letter is being prepared and will be sent out to composers, publishers, conductors of orchestras and oratorio societies, and leaders of chamber music organizations. The society believes that it can be of great service not only to the American composer but that it can save much time and trouble to publishers and conductors. To assist in this work, musical clubs and societies throughout the country are invited to send to William Beard, secretary, 418 Fine Arts Building, Chicago, the names and addresses of conductors of orchestras, choral societies, and chamber music organizations in their city. This is the letter:

From the beginning of its history America has looked to Europe for its music. American singers, players and composers have found it advantageous to go abroad for training, and on their return have constituted a propaganda for European music, its forms, traditions and ideals. On the other hand, European singers and players in constantly increasing numbers have visited America to produce the works of European composers. Our opera is largely European; to a great extent written, sung, played and conducted by Europeans. Our choral societies must of necessity confine themselves largely to the works of European composers. Our orchestras are conducted almost entirely by Europeans and a majority of their members have had European training. American teachers, both vocal and instrumental, give much of their time to teaching European compositions. Hence it will be seen that the enormous musical activity in the United States, amounting annually to hundreds of millions of dollars, is founded on European music and contributes in no small way to the financial upbuilding of European composers and performers.

In the past this was a necessity, and it doubtless will continue, though in a diminishing degree, for a long time to come; but the hour has arrived when an organized, aggressive, influence should be exerted in the interest of the works of American composers. To this end The Society of American Musicians has inaugurated a movement which it believes will be far reaching in its influence on American music.

Through properly constituted committees this Society will undertake to examine manuscript copies of the following:
Compositions for full orchestra; string quartets; piano quartets; quintets or sextets for piano and strings; concertos for violin, cello or piano with full orchestra; sonatas for violin or cello with piano accompaniment; oratorios and cantatas for chorus and orchestra; sonatas for piano or organ.

The Society of American Musicians will use its influence with music publishers and leading musical organizations of the United States to bring worthy compositions to publication and public performance.

The society numbers among its members many musicians of national reputation, musicians whose judgment will be appreciated by publishers and conductors.

Only compositions that are still in manuscript may be submitted. American composers are invited to send manuscript copies of the above mentioned works to The Society of American Musicians, William Beard, secretary, Room 418 Fine Arts Building, Chicago.

The sender of the manuscript must provide for insurance if he wishes it. The Society of American Musicians will not be responsible for manuscripts beyond reasonable care.

The sender of the manuscript should enclose to the secretary the sum of one dollar to cover return carriage and clerical expense.

The New York Arion in Trouble

The famous old New York Arion Society has succumbed to the difficulties connected with the conducting of a distinctly German organization during the present war. On Tuesday of this week the furnishings and property of the club, in its home on the corner of Park avenue and Fifty-ninth street, were sold at public auction, down to the smallest articles, including even books. The rooms will be completely dismantled. The only thing not offered for sale was the fine collection of trophies which the famous chorus of the club has won.

It is understood that the society will for the present rent some rooms at Terrace Garden, a large German restaurant and amusement resort not far from its abandoned home, and it is quite probable that the Arion chorus will continue active. It is said that the members hope to erect a new and suitable club house when the war has come to an end.

Marie Rappold With Metropolitan Music Bureau

Marie Rappold, soprano of the Metropolitan Opera Company, will be under the management of the Metropolitan Music Bureau for her concert work during the season of 1917-18.

The Chicago Opera Concert Bureau

Cleofonte Campanini, general director of the Chicago Opera Association, announces the inauguration of a concert bureau through which the services of the artists of the company may be secured during the entire year—including the opera season as well—for concerts, at homes, recitals, festivals, operas and oratorios during the musical season of 1917-18. The concert bureau will be in charge of

Mr. Campanini, assisted by Julius Daiber, and its address will be The Auditorium Theatre, Chicago, Ill.

The artists under the management of the bureau will be Diana Bonnar, Marguerite Buckler, sopranos; Jessie Christian, coloratura soprano; Ruby Evans, soprano; Charles Fontaine, tenor; James Goddard, basso; Margery Maxwell, Alma Peterson, sopranos; Warren Proctor, tenor; Marie Pruzan, soprano; Virginia Shaffer, mezzo-soprano; Myrna Sharlow, soprano; Jeska Swartz, contralto; Cyrena Van Gordon, mezzo-soprano, and Carel Van Hulst, baritone.

PERCY GRAINGER A BANDSMAN

Percy Grainger enlisted recently as a bandsman in the Fifteenth Band, Coast Artillery Corps, in which he plays the oboe. Both he and his mother fell in love with America and the Americans on their arrival here, and the Australian pianist-composer, who took out his first papers soon after his coming here, was anxious to give of his musical ability in the most tangible way possible.

Percy Grainger is happy to begin his experience as an army musician under the leadership of so brilliant a musician as Rocco Resta, the leader of the Fifteenth Band, C. A. C. He is said to be the youngest band leader in the United States Army, and is a conductor of striking personality.

As long as Mr. Grainger's duties in the band permit, and he can obtain special permission to do so, he intends to continue to give recitals for the benefit of the American and British Red Cross, and other Allied War Relief Funds. On June 23, he gave a recital for the benefit of the American Red Cross, at the home of Mr. and Mrs. Henry P. Davison, at Peacock Point, Locust Valley, L. I. The "house" was entirely "sold out" and over \$2,600 was realized for the Red Cross.

On June 30 he hopes to obtain permission to give a recital at the home of Mrs. John Morgan Wing, "Saudanona," Millbrook, N. Y., for the benefit of the British and the American Red Cross. Mrs. Harry Harkness Flagler is particularly interested in this recital and is using all her efforts to make it very successful.

HERTZ A FULL FLEDGED AMERICAN CITIZEN

Alfred Hertz, having run the legal gauntlet in San Francisco successfully, is now a full fledged American citizen. That removes the last obstacle to his leading the San Francisco Symphony Orchestra next season. The amount of money still lacking to make up the season guarantee of \$75,000 is less than \$15,000. The enterprise will not be permitted to fail in view of the fact that the subscriptions are now more than \$60,000.

D. H. W.

Edouard de Reszke's Death

The MUSICAL COURIER has received some data in regard to the death of Edouard de Reszke, the report of which is unfortunately only too true. His death took place on May 25 at the family chateau, situated at Skrzydlom, in Poland. Edouard de Reszke had been a sufferer from Bright's disease for several years past, and during his final illness, which lasted a number of months, he was constantly attended by Mrs. de Reszke and their three daughters. The trials and deprivations imposed upon him by the war undoubtedly caused him to succumb to the disease earlier than otherwise would have been the case.

The La Scala Opera Company to Play Next Season

L. E. Behymer and Sparks Berry, of Los Angeles, organized the La Scala Opera Company two years ago and later incorporated it. Performances were given during the winter of 1915-16, but it was decided not to have a season in 1916-17. Messrs. Behymer and Berry will revive the organization the coming fall, and expect to give a season in Los Angeles during October, which will cover the other Pacific Coast cities as well, and probably extend east through Texas as far as New Orleans. Mr. Berry is in New York at the present time engaging artists for the company.

Studebaker Theatre Will House Comic Opera

(By Telegram)

Chicago, June 25, 1917.

The Studebaker Theatre, for the last two years a moving picture house, will, in all probability, be the home of comic opera next season, with Bernard Ulrich as director. The present lease of \$22,000 a year was canceled, as the owners of the theatre want either opera or drama to be given in the house.

R. D.

Clarence Dickinson Made Doctor of Music

Clarence Dickinson, of New York, organist and choir-master of the Brick Presbyterian Church, organist and instructor at the Union Theological Seminary, has received an honorary degree of Doctor of Music from Northwestern University.

CALIFORNIANS FAVOR AMERICAN ARTISTS

Resolutions to Be Voted On at the Annual State Teachers' Convention

Appended is a copy of a recommendation made to the board of directors of the California Music Teachers' Association by a special committee appointed to consider the subject "Recognition of American Musicians in America." It is thought that this subject is very timely at this particular period in the history of our country. The report was accepted by the board of directors, and the committee was asked to give further consideration to the matter and to draft resolutions along this line, which will be presented at the annual convention of the association, which begins June 29 at Sacramento. These resolutions read:

To the President of the California Music Teachers' Association:
Whereas, The present international conflict has caused and doubtless will continue to cause an unsettled condition in the musical profession, your committee "to consider and recommend ways of promoting and stimulating activities in the musical profession, and of protecting the interests of American citizen musicians" has the honor to present the following recommendations and urges that they be adopted by the California Music Teachers' Association:
1. As there is much that can be done by the music teachers of the State to lighten the burdens and ease the minds of those who must stay at home at this time, we urgently request that local associations stimulate and encourage the giving of public concerts and that they engage local artists of American citizenship or at least such artists as are citizens of countries not now at war with these United States. Such concerts would not only be of great artistic and recreational value but would stimulate musical activity for the local teachers.

2. The United States has long been looked upon as a commercial nation and while we have enjoyed the art of the foreign musician and paid him large sums for his talent, often to the exclusion of Americans who are equally capable, we recommend and earnestly urge all clubs, societies and associations engaging musical artists to engage as far as possible citizens of the United States.

We especially urge this recommendation; first, because it is well known that many artists performing in the United States have sent and are now sending large sums of our American dollars to assist in the conflict against us. Second, because we have great American artists who stand equal to many of the foreign artists, and third, because this is the time of all times when we have an opportunity to demonstrate the great value of American talent, and to show to our people and the world that musically we are second to none.

3. We recommend that a copy of the drafted resolutions be sent to every club and manager in the State who engages musical artists, and that the clubs be requested to ask the managers to submit artists who are citizens of the United States (or of countries which are not at war with the United States) for the season of 1917-18.

The above is respectfully submitted and its adoption urged by your appointed committee.

The Sacramento branch of the Music Teachers' Association has prepared a program which promises to be the most attractive ever offered to the delegates and visitors. Some of the noted artists who will contribute to this festival of music are Daniel Gregory Mason, Pierre Douillet, Edwin Chamberlain, Julius Weber, Prof. and Mrs. Louis Seeger, A. F. Connant, Mrs. L. C. Nicholson, Edward W. Tillson, Alex Stewart, F. L. Colby, Ada Clement, Messrs. Meeker, Gleason and Craig, Warren Allen, Redfern Mason, Lucia Dunham, G. McManus, L. E. Behymer, Laurence Strass, besides Sacramento's famous McNeil Club of sixty male voices, the Schubert Club of seventy mixed voices and the vocal quartet, consisting of Mesdames Beaman and Brand and Messrs. Pease and Barber.

All recitals, lectures, concerts and round tables will be held at the William Land auditorium, organ recitals at the German Lutheran Church, and on July 3, closing day, the annual banquet and high jinks for members only will be held at Hotel Sacramento. The annual reception to members will take place at the Tuesday Club house, the beautiful building erected solely by the literary club women of Sacramento. The hospitality committee will entertain the delegates with a delightful auto ride on Sunday morning.

The beautiful city of Sacramento is noted for its music and hospitality and is doing all it can to make this convention an eventful one.

Edgar Stillman-Kelley an LL.D.

The University of Cincinnati has conferred a degree of Doctor of Laws upon Edgar Stillman-Kelley. Following are the words uttered by the Dean of the University in conferring the degree.

"Edgar Stillman-Kelley, composer and teacher, in recommendation of your noble accomplishments in the great art of music and as an expression of our pride in you as an American, we confer upon you the degree of Doctor of Laws."

Tyndall Gray a Playwright

At the Little Theatre in San Diego, on June 9, two plays were presented, one of them being Stanley Houghton's "The Younger Generation," and the other being a patriotic sketch in one act called "My Country," by Tyndall Gray. The latter made a pronounced success, and doubtless will find its way over many stages in this country, especially as the subject concerns the struggle that may be in many a German-American heart at this time. Mr. Gray is the San Diego correspondent of the MUSICAL COURIER.

Carolina White in Comic Opera

Following the announcement that Alice Nielsen will star in comic opera next year in a work to be called "Kitty Darlin'," comes the news that Carolina White, formerly of the Chicago Opera, has been engaged by Joseph Weber to appear next fall in a new musical comedy entitled "Her Regiment," by Victor Herbert and William Le Baron.

TERESA CARREÑO'S REMINISCENCES

Edited by William Armstrong

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Long ago Madame Carreño conferred upon me the valued honor of editing her *Reminiscences*. But year followed year with conflicting engagements which made the undertaking mutually impossible until her last arrival in this country. Shortly before Madame Carreño's fatal illness the work finally was begun, and its beginning proved to be its end. Yet there is disclosed in the following so much of intimate interest regarding this great artist, held in tender memory wherever she has played, so much of her personality and charm that it will likely come at this moment with a special pathos of appeal to the multitude that loved her.

William Armstrong.

New York, June 15, 1917.

I will tell you the whole story. My father was Minister of Finance in Venezuela, and had devoted his life to politics. As you know, our country is generally in a state of conflict, which they call their revolution. There are always two parties, maybe three or four, but of these factions invariably two are strong, the one which is against the government and the government itself.

Venezuela Conditions Send Family to New York

As it used to be, and I think it is not much better now, the party in power was hated bitterly by its main antagonist; this simply meant not only political passions, which one can excuse, because a man may be noble and yet have a political passion; but it became a question of personal interests. My poor father, and I am glad to say this, belonged to the group of men desiring the good of their country; he did not wish to use it to make his bank account larger.

Under the existing conditions there, that kind of man is always hated cordially, because he is a source of disturbance to others not so honestly inclined. My father proved a great stone in the way of the party striving for ascendancy and wishing to enrich itself with the country's money. His opponents getting the best of it by a sudden turn, he was obliged to emigrate, thinking the situation would last only a few months. My uncle, his youngest brother, would not allow him to leave Venezuela alone. He was a lawyer, and belonged to the High Court of Justice. When my father left the country he gave up his possessions and position and went too. My grandmother would not let her daughter go alone with her children to a strange land, so this old lady of seventy-five years, attended by some of her old servants, also accompanied the party. These servants had been my grandmother's slaves; the day I was born they were declared free by enacted law—think what an atmosphere of freedom welcomed me into the world! But my grandmother's servants refused to be freed. They begged her to keep them on as slaves, which she declared could never be. With touching devotion they insisted, "We could not live without belonging to you." So she took two women with her, one of whom had been her maid since her twelfth year. Parents, children, servants, we were, all told, eighteen people in this family that came to Philadelphia, and from Philadelphia to New York, where we settled.

Father Begins "Little Teresita's" Piano Lessons

In my sixth year, and in Venezuela, my father began to teach me to play the piano. I had even then composed, compositions which will not go on to posterity, I assure you. My father, himself a great musician, could have won fame as a pianist, but music he put aside as a lesser thing than politics. When he saw, though, this decided wish which I had to cultivate music as my life's happiness, and when his child, his little Teresita, showed this absolute desire to play, sing and compose, then he began to teach me, both for the pleasure he had in it, and because it would help me.

Early Musical Environment

When I was but three and a half years old all the musical people of Caracas, where we lived, used to gather at our home. The great artists coming to Venezuela asked for letters to my father's house; his position as government minister gave them, too, a sort of introduction; my eldest sister played the piano beautifully, so in this way our house was the center for musical meetings and evening parties. Long afterwards my father used to amuse himself by telling me of things that happened then, for you must remember that this was all fifty-nine years ago, and I was but three and a half years old.

Whenever there was music I refused to go to sleep. My little bedstead, which I can see now with its tiny white curtains, stood in a room next the parlor. A nurse would sit by me until I was supposed to be asleep. To keep her from seeing me still awake, I used to pull those little curtains close together, then sit up in bed and listen where she could not see me.

To one of these musical evenings a friend of my sister's brought some Polish melodies that she had found in Paris. The next morning after I had heard them I went into the parlor. My sister had two pianos, a grand and an upright. The grand was her special instrument, which I did not dare to touch, but I went to the upright—that was my friend. The melody I picked out at once, and the common chords, but the chord of the seventh, which should come in response, I could not get. Standing on tiptoe I began to search for it on the piano. The song I had discovered was in F major. Beginning with E in my search for the missing chord, I built it up as far as the last note, which puzzled me.

At that moment my father, who had heard, and thought it my thirteen year old sister, entered the room. When he saw his little Teresita standing there on tiptoe he was dumbfounded, and burst into tears; the emotion was too much for him. I thought I had done something awful, and jumping on him begged to be taken into his arms,

crying, "Oh, papa, I will never do it again!" That was my first attempt to bring a melody together with my two hands.

As soon as I found out that I had made the Polish song my very own, I tried everything I heard. My father waited, though, until I was about six and a half years, when he began my education in Caracas. He not only taught me the piano, but he wrote over 500 technical exercises for me. For one whole year I did only these; then



TERESA CARREÑO.
One picture shows Mme. Carreño as she looked at the time of her first appearance as a pianist when a mere child. The other was taken in 1915 in Europe and used on her passport.

he gave me some of Czerny's studies, the foundation of every pianist, and wrote himself for me twelve little preludes, which, in my seventh year, I had to transpose for him into every key, learning all the chords and their relation.

He would say, "Do you think you could play this prelude in G major? I don't think you can." And I would answer hotly, "Indeed, I can!" doing it in a flash, of course, by ear. Thus I learned transposing. Later, when I began to study harmony seriously, I exclaimed, "For heaven's

sake, I know all that!" Then, too, at seven, every day I had to read new music, but for ten minutes only, for he would not tire me, though I recall how hard it was to stop when I had grown so interested. What was the result? In my fourteenth year I could read music as I read a book. I could transpose accompaniments, which I loved to play, into any key for singers. That was my musical bringing up. You see what a foundation I had from my father, who, in all his busy life as Minister of Finance, found joy in training his little girl in the art which he so dearly loved, and of which he was himself in reality a master.

Family Becomes Paupers Over Night

When my father arrived in New York with all our family, he was not what you could call a rich man, but we were comfortably off. If you knew our country as it was then, and I am afraid it is not very much changed now, you would understand the natural course of events that followed. We have all the pride of our Spanish descent, and we have, too, all the drawbacks and difficulties of it. One trait of the Spanish character is that when you trust a friend, you trust him as you trust yourself. To take a receipt from such an one in those times would have been the greatest insult. My father and his brother had a very dear friend, like a brother. This man was a lawyer and a notary public. They took all their securities, money, assets of every kind, and left them in that man's hands with the understanding that he was to send on to New York what the two needed. My grandmother, following their example, did the same. Of course, they never thought of asking him for any written acknowledgment—that would have been a deadly affront.

Unfortunately, the man died suddenly. His son did not partake of the high, honorable principles of the father, and destroyed every vestige of record that my family had left anything in their father's keeping. Over night we, who went to bed comfortably well off, got up paupers.

Then there came the question of what was to be done. My uncle was the only one among us who spoke English. My father knew the language only theoretically. Here was this family with just enough, perhaps, to finish out the week, but beyond that not knowing where it was to get the next meal. To our friends my father and uncle confided the situation, to find out what might be done. How could any immediate employment be secured for these men, the one a judge in his own country, the other a former Minister of Finance? They could not in a day find new occupations in a strange land. I shall never forget it. Child that I was, I noticed what was going on.

Necessity Overcomes Spanish Pride

My playing had been a great joy to all the friends whom my family had made in New York. Some of them came to my father and said, "You have a fortune in that child. Put her before the public, and you will see it." But here the family pride, that fatal Spanish pride, arose in stubborn resistance. "What! a descendant of the Marquises of Toro playing for money on a stage before the public?" That would be the greatest stain on the family escutcheon! It could not be accepted!

But necessity came nearer and nearer. And necessity is the greatest master that we know to overcome all feelings. Presently necessity overcame the Spanish pride; the child had to appear in public and save the family from starvation, otherwise they would have to starve and let their family pride starve with them. That could not be done. So Teresita was brought before the public before she was nine years old, in the month of November, 1862.

Fifty Years Later

In London fifty years later, I mentioned unconsciously the anniversary of my debut to a friend, just as I should have said, "Last night I went to the theatre." It seemed

JACUES AMADO



THE NEW TENOR

quite by magic that the news spread, not alone in England but throughout the world where I had played. Flowers, letters, telegrams came in an avalanche. Crowned heads before whom I had had the great honor to play, sent me congratulations. In London, Liverpool, wherever I went, audiences cheered me, and I shed tears of gratitude straight through. Presently, in Berlin they gave me a banquet at which over 400 musical and artistic notables were present.

Debut as "Wonder Child"

But my first celebration as an artist was in New York on that night when I made my debut as a "wonder child." The success was so sensational that I gave eight concerts, one right after the other, at the old Irving Hall, now the Irving Place Theatre, and where the chief concerts then were held.

How I remember that day of my first appearance, and from the moment they told me of it my desire to get before the public. My father and mother tried to turn my thoughts to other things, fearing it would excite me. But all day long I kept on asking, "Is it time to go?" That was my sole excitement. You see the instinct of human nature. Here was a child who was the descendant of a perfectly old fashioned Spanish family, and here was a child whose one desire was to be before the public. Tell me, how was that? Simply instinct? At home I had played before people, but I wanted more to hear me. In anticipation the concert meant to me only that I was to have a larger audience.

Child Treated Like a Goddess

To show you the interest aroused, when the carriage which took us to the concert arrived in the immediate neighborhood of Irving Hall, the crowds from the doors to Fourteenth street were such that we could not pass. You have no idea how they treated me; simply as a sort of goddess. I wondered at it very much, and said, "I play the piano, yes, but I see no use in all this." And the flowers and wreaths which they threw on the stage; to hold the bouquets I gathered up the front of the little white frock my mother had made me, the wreaths I strung carefully over each arm.

There were many articles written about me in the papers; one of these stated that I wished for a big doll, a doll as tall as myself. One evening after a performance when I was gathering up my wreaths and flowers, and with my dress front full of bouquets, up came an old gentleman with a great big doll in his hands. Down went everything, and I jumped for the doll as if it were my own baby. There was not a dry eye in the house, I was told, because, give us a touch of nature and the whole world is kin. There was a child! And that is how I felt. I played the piano as a bird sings, or the sea rolls, without thinking that I had done anything out of the usual.

Theodore Thomas Hears Child Play Chopin

Theodore Thomas was brought by some friends to our house; he wanted to hear me. I sat down and played to him the little E flat nocturne of Chopin, which you likely know. When I had finished and turned around, there were tears rolling down his cheeks. Looking at my father I asked, "Papa, what is the matter with the poor gentleman that he is crying?" I could not understand it that he should feel so. But years later the same thing happened to me with Josef Hofmann when he was a boy, and I said, "Yes, I understand it now." He played one night in such a manner that I sat there and wept from joy, such joy as I had never felt. Afterward I went to the artist's room and hugged that boy to my heart, and with what gratitude that there was such a talent. And so, you see, then I understood why Theodore Thomas had cried.

In America Thomas was a pioneer. The country owes him any amount of gratitude for his courage in presenting programs which the people did not at all understand, and he helped the American public immeasurably to understand the greatness of music. He stood his ground against everybody, press and friends. They clamored, "Those things are too heavy for the public." He answered, "They must learn." After my debut concert, Theodore Thomas played the violin with me in the ones that followed, when the program opened with a trio or quartet for piano and strings; a high honor to me it was, a little child, for he was a great and sterling artist; rigid in his ideals, recognizing only those musicians whom he felt to reach his standard. Following this childhood association, you may imagine my feelings in later years when I played concertos with the orchestra of which he was conductor, mounting with time, after his splendid fight for the right in music, to full recognition of greatness in the founding of the orchestra in Chicago, which on his death bore his name in honored memory.

A Managerial Coup

Some idea may be grasped of how little my father and uncle knew of the financial side of my profession, when I tell you that they made a contract following my successes, and with a manager named Harris, agreeing that I receive fifty dollars a night. And the house was packed every time I played. After all this had taken place, Mr. Harris one day came to my father and said, "Little Tere-sita is going to have a birthday on the 23d of December. Will you present me with a concert that night, and allow me to call it her benefit?" My father answered, "With the greatest pleasure."

At that "birthday benefit" the old Academy of Music was so full that many stood. When they came to buy tickets, the sellers had said, "We have no seats." "Never

mind," had been the answer, "we will stand." You know how big hearted the Americans are, and how they appreciate anything appealing to the gentler feelings. It was a child's benefit and they would have gladly stood or anything, thinking they were bringing me that amount in recognition. The receipts from this house were over five thousand dollars. Mr. Harris had promised me a present as souvenir of the occasion. I am still waiting for it. And the only reason prompting my father to tell me all this, when I returned from Europe as a young girl of eighteen, was that he wished to warn against future repetitions.

Made Member of Boston Philharmonic Society

Of course, after New York came Boston. Nine in December, I was taken to that city the month following. And in Boston the same thing went on as in New York. I played at the old Philharmonic Society there, conducted by Carl Zerrahn, who had engaged me for one of his concerts. He had told my father that they wanted to present a gold medal and make me a member of the Society, and for him to prepare me for the gift, as I did not speak English. I played Mendelssohn's "Capriccio Brillante" with the orchestra, and my instructions were, "Don't leave the stage after the performance. Stay there until Mr. Zerrahn has spoken some words that he has to say to you, and then answer, 'Mer-ci!'"

To my great surprise, here came the medal on a beautiful blue ribbon. The medal was very pretty, but the ribbon was enchanting. Mr. Zerrahn told the public, meanwhile that the Philharmonic Society had unanimously voted me a member, and then presented me with a parchment. In frantic desire to show my father the lovely blue ribbon I had gotten, I ran from the stage as soon as I could. There he stood, as always, his arms wide open to receive me. If you remember the old Music Hall in Boston, you will recall that it had several steps leading down from the stage. Missing the first step in my haste I tumbled headlong down the flight and right into my father's outstretched arms. Fortunately, he was a strong man, and could withstand the blow. But I lost the heel from off one slipper, and for the remainder of the performance had to limp.

Plays for Boston School Children

During my stay the Mayor of Boston asked me to play to the school children. I was brought to a great place, and into a big hall filled with children. The sight and knowledge that I was to play only to them gave me supreme happiness. And they must have shared my feelings, for I remember that after a number, when the Mayor would rise and say, "Any of the audience who wish to hear little Tere-sita play again should hold up their hands," up went all those hands.

(To be concluded next week.)

Daniel Mayer's Sons Are Both Well

For the past month, Daniel Mayer has been very anxious about his two sons who are in the English Army; he knew that they were both of them ill, very ill indeed, and being without any news of them for over four weeks was not reassuring. But just the other day came a cable, it was only of one word, but that word said "Well." Now Mr. Mayer feels that he can await further news with an easy mind.

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FLORENCE MACBETH

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She made up a program, such as is seldom accomplished on the concert platform, one that was welcome for its own sake as well as for its contrast with the ordinary sequence of songs—said the Chicago Daily News recently.

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Clear, ringing and expressive soprano.—*N. Y. Press.*
Her enunciation is so clear that she makes her texts perfectly intelligible and this without interfering with her tone.—*N. Y. Sun.*
Exceptionally fine lyric quality.—*N. Y. Telegram.*
Repetitions of several songs were demanded.—*N. Y. Herald.*

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CIVIC ORCHESTRAL CONCERTS

Pierre Monteux a First Rank Conductor

The beginning of the series of summer concerts of the Civic Orchestral Society, at St. Nicholas Rink, on Wednesday evening, June 20, was not the success that it might have been had there not been so many things to contend with. In the first place, the situation of the hall is most unfortunate, owing to the fact that in quiet passages a constant obligato of elevated trains, surface cars, busses and automobiles is audible, as well as voluntary assistance from sweet singers in neighboring cabaret, and street whistlers; added to which the lights above the orchestra are not properly masked, and the seats are equal in discomfort to those provided at Madison Square Garden last year. In addition to all this, Mr. Monteux's program

for the first evening, given below, was anything but happy in its choice:

Le roi d'ys overture Lalo
Suite in B minor J. S. Bach
Redemption, morceau symphonique Franck
Aria—Louise Charpentier

Leonore No. 3 Overture Anna Case Beethoven

Songs:
Memories Goring Thomas
Beaux Papillons Couleur de Neige D'Ambrosio
Indian Song Rimsky-Korsakoff
Ecstasy W. Brummel

Rhapsodie Roumaine Anna Case Enesco

This is not the sort of music that one wants to listen to on a hot night in summer. The programs chosen by Mr. Rothwell last year were as nearly ideal for such concerts as is possible to conceive. They were by no means trivial, but the heavier works were cleverly interspersed with agreeable standard works of a light character. Mr. Monteux proved himself a leader of parts. When he and the orchestra become better acquainted, certain roughnesses will undoubtedly be smoothed out. The brass was altogether too loud at this first concert, although this fact may perhaps have been due to unfamiliarity with the acoustics of the hall—rather poor ones. On the other hand, Mr. Barrère's solo flute in the Bach number was scarcely audible, which is more likely to have been the fault of the hall than of the player. The French numbers and the Roumanian rhapsody were excellently done by Mr. Monteux, but the famous Beethoven overture was rather a spiritless performance. The present writer has heard Mr. Monteux repeatedly lead his own orchestra in Paris. With that orchestra he was a conductor of the first rank, and with further work he will doubtless improve the present orchestra—by no means as good as the one which the society provided last year.

The soloist was Anna Case, whose work needs no fresh praise in these columns. Incidentally, a word of praise is deserved by Charles Gilbert Spross for his really splendid piano accompaniments. After the intermission, Miss Case sang "The Star Spangled Banner," with the audience standing. Otto H. Kahn, treasurer of the Civic Orchestral Society, delivered a short address on "Patriotism and Art," and Colonel W. H. Chatfield, veteran of the United States Army, urged those present to use their influence toward turning in recruits for his service.

The old St. Nicholas Rink had been provided with decorations which improved it almost beyond the recognition of those who are familiar with its usual barnlike fixtures. Strictly prohibition refreshments were served by a neighboring café at high prices—even considering those now generally prevailing.

Second Concert

Mr. Monteux dared much with his second program and justified his daring through a splendid execution by the orchestra of the works which he had selected. Charpentier's "Impressions d'Italie," Rimsky-Korsakoff's "Capriccio Espagnol" and Chabrier's "Fete Polonoise" are all circus pieces for orchestra, demanding conspicuous ability both from leader and players. It was evident that further acquaintance had notably improved relations between the orchestra and the conductor, for there was real virtuoso work on the part of both in these three brilliant compositions. The other orchestral number was Wagner's "Flying Dutchman" overture, which opened the program. With this second concert Mr. Monteux fully justified the reputation which has preceded him here and showed that, without a doubt, he must be numbered among the first rank men of today.

The soloists were Maggie Teyte, soprano, and Robert Lortat, pianist. Miss Teyte sang "Un bel di" ("Nu bel di," as the program called it), the familiar aria from "Madame Butterfly." Miss Teyte's lovely voice and excellent singing are old stories now for New Yorkers, and she received hearty applause, so enthusiastic that she was obliged to add an encore, for which she wisely chose "Little Gray Home in the West."

Robert Lortat played Saint-Saëns' concerto in C minor. He is, without a question, one of the best French pianists now before the public, and was thoroughly at home in this essentially French work. It was a sterling performance throughout and earned for him five or six hearty recalls, though he had the good taste to refrain from injecting a piano solo as an encore into a program where it did not belong.

This second concert, on June 24, was a decided improvement over the first from every standpoint, though the noises from outside again spoiled several of the delicate effects which Mr. Monteux had carefully worked out.

The patriotic features of the evening were attended to by a squad of young men in uniform from the army, navy and marine corps, who stood at attention while energetic speeches were made by Charles Alfred Bill and Job E. Hedges. The audience seemed in a more enthusiastically patriotic frame than on the first evening, and there was loud cheering for the young men, for the speeches, and a noble chorus joined in singing "The Star Spangled Banner."

Zoellner Quartet to Appear in Brooklyn

One of next season's bookings for the Zoellners is an engagement by the Brooklyn Institute of Arts and Sciences for an appearance in Brooklyn this winter. Due to the big tour for which the Zoellner Quartet is scheduled, the date has to be announced later, as the routing has had to be entirely rearranged.

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Daniel Mayer (center, front), Maurice, the dancer (directly behind Mr. Mayer), and Florence Walton (standing third from right, upper row) and a party of friends who assembled on the occasion of the departure of Maurice to join the Morgan-Hartjes Ambulance Section, to which he has contributed six motor ambulances and furnished them with drivers. Florence Walton will dance in Paris in aid of the ambulance corps while her husband is at the front.

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IN MODERN MUSIC

To Mr. Bauer stands the credit of the most interesting concert of music for the piano that the season has brought or is likely to bring. . . . His perception and imparting of the pictorial moodiness of Debussy in the two chosen Preludes, the "specialists" in the Parisian's pieces may hardly excel. . . . These ultra-modern composers assume a pianist above technical limitations; and Mr. Bauer's resource was as endless as the exactions. . . . The qualities of perceiving, meditating, ordering mind, inseparable from his playing, maintained in all this music the body and the design that more "impressionistic" pianists in their zeal for color and vivid or rarefied implication sometimes overlook; while his familiar poise saved it no less from any hint of freakishness or insincerity.—*Boston Transcript*, February 26, 1917.

The verdict will be fairly unanimous that no pianist could present the beginning and, as far as we are concerned, the end of piano music with so much skill and charm as this artist.—*Chicago Journal*, January 31, 1917.

Mr. Bauer played it as though he understood and believed. He gave it out with a substantial quality that carried conviction to me. I should like to hear it again, only it must be done by a man with a mastery equal to that of Mr. Bauer, for under less favorable conditions it has all the ear-marks of music that would most profoundly bore.—*Chicago Post*, January 31, 1917.

Mr. Bauer's performance of this program was one of his most remarkable artistic achievements. He played everything on it with intense conviction. He found and expressed significance in everything; and it is possible that some of these pieces were raised to a higher power than their composers thought of for them. There was abundant opportunity from beginning to end for Mr. Bauer's extraordinary skill as a tonal colorist, of which much might be said. It was significant that he kept the audience absorbed in the music throughout.—*New York Times*, January 7, 1917.

IN SCHUMANN AND CHOPIN

Having completely mastered his instrument and found his expression, Mr. Bauer is now compiling his programs entirely from a musical standpoint, for the serving of his art, and not of routine and popularity. Any one accusing Mr. Bauer of intellectuality has missed the point entirely. For none has greater emotional enthusiasm, versatility, and application than he. Because he does not do violence to his emotions as do the overbearing but moribund romanticists of the piano, his emotional power is the more intense and significant. And those who are not prone to exaggerate convince us the more deeply of their sincerity and the durability of their message. Mr. Bauer feels every note he plays—the understanding that guides his emotions, always alive and alert, is in turn prompted by them into his reading, which is so full of musical meaning. As for his Schumann, it is in most respects unexcelled in the pianistic world.—*Boston Transcript*, December 18, 1916.

Always masterful as an interpreter of Schumann, Mr. Bauer's performance of the Fantasia in C major, Papillons and Toccata were particularly inspirational. His keen appreciation of the humor and pathos, of the imaginative activity of this composer have won for him a unique distinction.

His beautiful touch is indescribable, his pedaling an art by itself. To some of his listeners the restrained and controlled emotion and dramatic fervor may seem to detract from spontaneity and general freedom of expression. However, to us, it is just here that we find the proof of that inexhaustible supply of resources.—*Boston Advertiser*, December 18, 1916.

Mr. Bauer played superbly. What new praises can be found to describe his caressing touch, his magnificent technic, his fine mental and emotional equipment. He is master of the art of pedaling and in this respect thinks for himself and with authority. At the command of his skilled fingers the piano voices sentiment, humor, passion, nobility. His playing has true strength artistically controlled. It also has rare delicacy. A large audience was justly enthusiastic.—*Boston Herald*, December 18, 1916.

IN FRANCK (with Orchestra)

After the symphony came a wonderful, glowing performance of César Franck's "Les Djinns," an Oriental symphonic poem. The playing was little short of marvelous. Crabbe ought to have written a book on superlatives for just such an occasion. . . . Such shading! Such exquisite tone, such vivid rhythm, such virility, such poetry! No one after that performance need talk about the incompatibility of cold intellect and warmth of soul. In Mr. Bauer's playing they walked hand in hand.

In the "Variations Symphoniques" Mr. Bauer induced his hearers to climb Parnassus. The steep slopes of subtle harmonization bloomed with such beguiling melody that the journey's end came too soon. Exuberant joy after the brilliant climax was a sure barometric indication of overflowing success!—*New York Herald*, November 11, 1916.

The pianist was Harold Bauer, who was admirable in his art as he always is, but who was particularly happy in his expression of the spirit of the great Belgian master.—*New York Sun*, November 11, 1916.

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CHICAGO MUSICAL WORLD BUSY DESPITE SUMMER'S ARRIVAL

Jacques Amado in Introductory Recital—Arthur Burton's Busy Summer—John Rankl Active—Baton Club Elects Officers—"The Avengers" Winning Popularity—Hanna Butler Singing—The Devries Interpretation Class—Daddi for Ravinia Park—Edward Clarke's Pupils Heard—Carolyn Willard Presents Student—Notes

To introduce to Chicago a new and interesting tenor—Jacques Amado—a recital was given last Sunday afternoon at Lyon & Healy Recital Hall, in which Hans Hess, cellist, and Isaac van Grove, pianist, collaborated with the tenor. Gifted with a voice of charming, vibrant and powerful quality, and used with ease and musicianship, Mr. Amado made a highly favorable impression on the audience which practically filled the hall. Hearty applause after each number assured the talented singer of the delight of his hearers. Arias from Donizetti's "La Favorita" and "L'Elisir d'Amore" and a group of three Schubert selections were Mr. Amado's first offerings, and they were well sung. But it was in the group made up of the "Flower Song" from Bizet's "Carmen," "Morgendlich leuchtend" from "Meistersinger" (Wagner), and the "E lucevan le stelle" from "Tosca" and "Che gelida manina" from "Bohème" (Puccini), that he was at his best. These were rendered with excellent taste and clear diction and won him a veritable ovation. He also rendered a group of English songs, including "Joy of the Morning," by Ware; Burleigh's "Three Shadows," and "Had You Known," by Denza, in a delightful manner. He also disclosed excellent linguistic facility. Probably due to nervousness, however, shortness of breath was noticeable in the singer's work. At the close of the program Mr. Amado sang with Caruso's Victor record of "Mama mia" (Natile). Of his success he as well as those interested in his career may well be proud. It will be interesting to hear Mr. Amado again.

Joseph A. Schwickerath is responsible for the tutelage of Mr. Amado, whose work reflected considerable credit upon his well known mentor.

Sharing in the success of the afternoon were Hans Hess and Isaac van Grove. The latter opened the program with

two selections from the prolific pen of that excellent composer, Adolph Brune, second ballade in F major, op. 11, and impromptu, op. 65, No. 3. Mr. van Grove, whose excellent pianistic qualifications are not unknown here, brought out the many beauties of both selections and made a delightful impression on his listeners, as did Brune's compositions. In Gluck's "Melody" rondo by Boccherini, and an adagio



JACQUES AMADO.

(dedicated to Mr. Hess), by Loomis, Mr. Hess' full, round, singing tone, excellent musicianship and imaginative and expressive interpretations were once more brought into evidence. So marked was his success that had he so chosen he might have given an encore. He also played the

cello obligato in the Denza number with excellent style. A word of praise is due for the artistic accompaniments of his talented wife, who was a valuable support at the piano. John Wiederhorn was the accompanist for the tenor and as such was excellent.

Arthur Burton's Summer

There will be no cessation for Arthur Burton until August, which he will spend at his beautiful summer home at Geneva, Ill. The season has been an especially active one for this widely known vocal instructor, and many of his students are filling important engagements all over the country. So great has been the demand of his students for extra work that he has consented to give up his summer to teaching.

John Rankl Still Busy

One of the busiest singers in Chicago is John Rankl, whose season has not yet closed. On June 5 he sang at a big Red Cross concert at Oshkosh, Wis., under the auspices of the Oshkosh Choral Union, with which he was soloist. He has been engaged to furnish a musical program on June 26 at the home of Mrs. Frank Ogden Magic at Winnetka, Ill.

Baton Club Elects Officers

At the June meeting of the Baton Club, held in the Western Avenue Methodist Episcopal Church, the following officers were elected for the ensuing year: Henry W. Fairbank, president; George S. Schuler, chairman program committee; John A. Gilbert, secretary. Mr. Fairbank and Mr. Gilbert were re-elected, while Mr. Schuler is a new officer.

An interesting program followed the business meeting. Special numbers were given by the following choirs: Fullerton Avenue Presbyterian, Alfred Holzworth, director; Oakland Methodist Episcopal, O. E. Robinson, director; Normal Park Baptist, William Griswold Smith, director, and Belden Avenue Baptist, A. W. Ekvall, director. At the close of the program all the choirs united in singing under Mr. Fairbanks' direction the Baton Club's prize anthem, "It Is a Good Thing to Give Thanks," by Kinsey.

"The Avengers" Winning Popularity

A new patriotic song, "The Avengers," called America's "Marseillaise," appears to be winning wide popularity. It has been taken up lately by bands of the army and navy. Jenny Dufau, the distinguished prima donna, is enthused by this music and has put it on numerous concert programs.

Warren Proctor Sings Entire English Program

Warren Proctor, tenor of the Chicago Opera Association, gave a recital at La Salle, Ill., Thursday, June 14, for the Consolidated Township Schools. He used entirely songs in English.

Hanna Butler Busy

Hanna Butler has had a very busy season, dividing her time between appearing in concerts, recitals and private functions and giving vocal lessons in her sumptuous studios in the Fine Arts Building. Last week Mrs. Butler furnished the program at the residence of Mrs. John R. Holcomb in Indianapolis, Ind., and at the home of Mrs. C. N. Kimball at Highland Park, Ill.

The Devries Interpretation Class

A rare treat was afforded the habitues of the Herman Devries interpretation class last Wednesday, June 20, when the soloists were the advanced students of Mr. and Mrs. Herman Devries. It was the good fortune of one of the representatives of the MUSICAL COURIER to be present on this occasion and to hear several of the professional students of Mr. and Mrs. Devries. Among the most interested spectators was Cleofonte Campanini, who dropped in unexpectedly. Several of the students sang with lovely tonal quality, and all of them revealed splendid technical equipment. Each soloist aroused particular interest, and the performance of the professional students was loudly applauded. Mr. and Mrs. Herman Devries proved that they have in their studio many singers of unusual promise.

American Conservatory Notes

The summer season of the American Conservatory commenced Monday, June 25, and will extend five weeks. Most of the principal members of the faculty will teach during

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the summer term, and a large attendance of students and teachers from all parts of the country is assured.

Pupils of the junior classes of the piano and violin departments of the American Conservatory were heard in recital on Friday afternoon, June 22, at Conservatory lecture hall.

The American Conservatory announces that the first of the series of recitals during the summer term will take place Saturday, June 30, at Conservatory lecture hall, on the fifth floor of the Kimball Building. Cora Anderson, pianist, and Thomas Remington, baritone, both of the Conservatory faculty, will give the program.

Walton Pyre, director of the dramatic art department of the American Conservatory, left last week for a three months' Chautauqua tour under the Redpath management. Mr. Pyre will resume his classes at the Conservatory in September.

A Valuable Aid to Teachers and Artists

Rarely has musical literature been published which has made so deep an impression as "Musical Psycho-Pedagogy," published by the Musical Education Publishing Company, Decatur, Ill. In the last few months hundreds of thinking men and women have purchased the work, and unless every sign fails this number will be doubled in a short time.

Musical people in all parts of the country are absorbing the powerful ideas of achievement laid bare in this work by Daniel Bonus, a musician and psychologist—ideas which enable any intelligently trained teacher or performer to develop his thought into a force of compelling power.

"Musical Psycho-Pedagogy" is not a formal book, but a complete set of lessons arranged in convenient form as a course in thought development. It is handy to use for reference, class work or private teaching. Every step in the twenty-four lessons is written so simply that any student can understand and apply the principles set down, with noticeable results from the beginning.

Daddi for Ravinia Park

Francesco Daddi, the well known tenor of the Chicago Opera Association, has been secured by Manager Louis Eckstein for the opera season at Ravinia Park, where Mr. Daddi will be heard in several important parts. Signor Daddi is one of the most popular artists now appearing in and around Chicago.

Margaret Taylor's Activities

Margaret Taylor, the soprano, who has won many admirers during her short stay in the Windy City, furnished the musical program last week at a meeting of the D. A. R. Her singing of "Love's on the High Road," by Rogers, "Deep River" (Burlough), and "When the Boys Come Home" (Oley Speaks), was so well liked that the listeners asked for more. Her encore, "When I am Big I Will Be a Soldier" (Molloy), was received with the same mark of approbation. Mrs. Taylor has renewed her program for the third year with Briggs' Musical Bureau. She left last week for the Pacific Coast, where she will remain until the opening of next season, and then will fill engagements from Seattle to New York, making her first transcontinental tour.

Piano Pupils of Margaret A. Hansen Heard

Under the auspices of the Dr. F. Ziegfeld Musical Club, piano pupils of Margaret A. Hansen gave a recital Tuesday evening at Martine's Hall. Some thirty-eight students participated, to the enjoyment of the audience, which was most enthusiastic in its appreciation of the young pupils' efforts. That Miss Hansen has a class of which she may well be proud was made evident throughout the evening. Special mention should be made of Kathryn Anderson and Cynthia Shoenbottom, who are thirteen and fifteen years of age. Their playing of the first movement of the Beethoven C minor concerto and cadenza by Reinecke was unusual for children of that age.

Chicago Musical College Notes

The summer session of the Chicago Musical College began on Monday, and the largest class in the history of the institution availed itself of the artistic advantages that are offered. For the first time a guest-teacher—Oscar Saenger—will join the faculty, and the success of this innovation well justifies the making of it, for students are coming, and have already come, to the Chicago Musical College from all parts of the country to avail themselves of his instruction. Teresa Carreño also had been engaged as guest-teacher, but her death, deeply to be deplored, will

prevent the crowd of pupils who had registered for her teaching from accepting her artistic guidance. Mr. Saenger will begin his work July 2.

Next season Edoardo Sacerdote, of the Chicago Musical College faculty, will offer an operatic scholarship which will consist of a private lesson weekly in addition to the work which is done in the opera class, a class that is given to talented pupils of Mr. Muhlmann, Mr. Sacerdote or Mrs. Fox by the Chicago Musical College free of charge. The competitors for this scholarship will appear before the board of judges, singing an operatic aria with appropriate action.

The Chicago Musical College presented a number of its advanced pupils in the concert which was given on Saturday in the Ziegfeld Theatre at 11 o'clock.

Edward Clarke Pupils' Recital

Edward Clarke presented a number of his pupils in a recital at the Lyceum Arts Conservatory, Lyon & Healy Building, last Friday evening. In spite of the many attractions of the past week that demanded the attention of those interested in studio and school work, there was an audience that more than filled the recital hall and occupied every available bit of space in the adjoining rooms and corridors. The work of the pupils was uniformly good, showing, as it did, not only good voice production, but indicating that these young artists had had much training in interpretation and had acquired an intimate knowledge of the spirit of their songs. The voices of Floss Ann Hoyer, Frances Widmer, Bertha Bell (all contraltos) and Paul H. Palmer seemed to make the most favorable impression. Each of these singers has the requirements of artists of the first rank. Pauline Lewis accompanied the singers

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throughout in a satisfactory way, and Marie Gardner, a pupil of Katherine Howard Ward, played two piano groups which won the appreciation of the audience.

Edward Clarke, assisted by Rachel Steinman Clarke, violinist, gave his talk on "Home and Patriotic Songs of the United States" at Viroqua, Wis., Wednesday evening, and on Saturday started on a long Chautauqua trip on which he will give the same lecture recital throughout the summer months.

Bush Conservatory Junior Programs

Three programs by junior students of music and expression of the Bush Conservatory participated in programs at the Bush Temple Theatre Friday evening, Saturday afternoon and evening. On Saturday evening the school of dancing, Cora Spicer Neal, director, assisted by the junior students of the school of expression gave the program. "In a Wistaria Garden" (pantomime) made up the program, in which some twenty-five students participated.

American Conservatory Medals

The annual examinations and contests for prizes at the American Conservatory displayed as usual the highest grade of excellence this season. Medals were awarded the graduating class as follows: Piano—W. W. Kimball

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gold medal, Edna May Baker, Erie, Pa.; Rubinstein gold medal, Alice Weber, Chicago, Ill.; gold medal, Stanislaus Sterbenz, Laurium, Mich.; gold medal, Rosalind Cook, Webster City, Ia. Singing—Mozart gold medal, Bernice Schalker, Leavenworth, Kan.; Conservatory gold medal, Jessie Glass, Chicago, Ill.; gold medal, Mabel Landon, Battle Creek, Mich. Violin—Paganini gold medal, Vera Anderson, La Crosse, Wis.; gold medal, Nesta Smith, Chicago, Ill.; gold medal, Samuel Dolnick, Chicago, Ill.; silver medal, Charles Morello, Marseilles, Ill. Composition; musical theory—Adolf Weidig gold medal, Phyllis Fergus, Chicago, Ill.; Arthur O. Andersen gold medal, Helen Dallam, Macomb, Ill.; Conservatory gold medal, J. J. Richards, Pittsburg, Kan. Public school music—Gold medal, Susan R. Esslinger, Rushville, Ill.; gold medal, Lucine E. Jones, Janesville, Wis. To the first year collegiate class: piano—Gold medal, Grant Nolan, Woodstock, Ill.; silver medal, Martha Rupprecht, Chicago, Ill. To the teacher's certificate class: piano—Beethoven gold medal, Esther Fryxell, Asotin, Wash.; Conservatory gold medal, Clara Leighton, Lansing, Mich.; gold medal, Florence Burke, Chicago, Ill.; gold medal, Ethel Lyon, Chicago, Ill. Singing—Schubert gold medal, Elizabeth Walsh, Chicago, Ill.; gold medal, Gladys Slayter, Kearney, Neb.; silver medal, Cecil Holmes, Bozeman, Mont. Violin—Joachim gold medal, Thelma Olms, Hampshire, Ill.; gold medal, Ruth E. Lewis, Oak Park, Ill. Normal department—John J. Hattstaedt gold medal, Clara Leighton, Lansing, Mich.; Conservatory gold medal, Marvel T. Miller, Churubusco, Ind.; silver medal, Magdalene Haase, Seward, Neb. History of Music—Silver medal, Armande Draper, Melrose Park, Ill.; silver medal, Asenath Draper, Melrose Park, Ill. To the intermediate department: piano—Gold medal, Beatrice Jelinek, Chicago, Ill.; silver medal, Viola Budinger, Chicago, Ill. Children's department: piano—Silver medal, Frieda Himmelman, Chicago, Ill. Violin—Silver medal, Marion Leonard, Chicago, Ill.

Carolyn Willard Presents Student

One of Carolyn Willard's most talented students was presented in a piano recital by that widely known instructor Friday evening in the Fine Arts Recital Hall. For the occasion Geneva Chacey, the recitalist, had arranged a most interesting and delightful program, including the Bach-Busoni prelude and fugue in E flat minor, the Brahms rhapsody, op. 79, No. 1, the Mendelssohn prelude, op. 104, No. 1, a B minor and a G major prelude by Heller, Phillippe's "Puck," Weber's "Movement Perpetual," "Doctor Gradus ad Parnassum" from Debussy's "Children's Corner," "Wiegand" (Henselt), a Liadow prelude and the "Dans des Elfes" (Sapellnikoff). That Miss Chacey is a gifted and serious student was brought out on more than one occasion; also the fact that she has been under the efficient tutelage of Carolyn Willard. Owing to an accident just before appearing, Miss Chacey was somewhat nervous, but she deserves much praise for the courageous manner in which she went through the entire program. It is hoped that Miss Willard will present this excellent student again.

Notes

Students of the Chicago Musical College gave a concert for the benefit of the Steger Auxiliary of the American Red Cross Association at Steger Hall, Steger, Ill., on Thursday evening, June 21. The program, which was given under the direction of Edoardo Sacerdote, enlisted the services of the following: Ethel Overback, soprano; May Pfeiffer, contralto; Hugh A. Stewart, tenor; Hector G. Spalding, bass; Bertha Kribben, violinist; Aaron J. Ascher, pianist, and Mabel Wrede, accompanist.

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A GALLI-CURCI GOWN

The study of the gown has become a science, wherein the character may be depicted, even as the period and story which is generally woven into the picture gown. Take for instance the opera of "Romeo and Juliet," which was given by the Chicago Opera Association, in which Galli-Curci represented Juliet. This story gown was created by Elizabeth Whitlock, of the Fine Arts Building, Chicago, who has woven into the gown of tragedy such lights and shades as to give the classic and mystic sides to a scene full of pathos and love, just as the composer thrilled by his musical theme, depicts the tones, shades, and the wonderful story as his music tells the tragedy of love. Colors talk and each precious stone reflects with its grandeur its own story; and into the soft, shimmering fabrics of the day these stones blended together on the silvery folds of Juliet's gown have told them the tale of happiness and woe, which Elizabeth Whitlock has woven into this



Gown by Elizabeth Whitlock.
AMELITA GALLI-CURCI.

gown, letting her fancy of color scheme tell the story, as the music and the action of the opera do their own interpretation work. It shows that the gown motif is as strongly illustrated as the motif in music and the drama. This story maker of gowns certainly has originated many new and exceptional ideas around her studio. The ballroom gown was a departure in a way from the usual Juliet costume, as it was a delicate pink and silver brocade, almost completely hidden by *corps* of pearls, and a headpiece to match. The court train had a most alluring fantasy of white chiffon, caught at the shoulders and falling to the edge of the drop train and caught with a pearl ornament. Elizabeth Whitlock has without doubt the most unique studio in the country. Her original display of masquerade dolls, dressed in period costumes, illustrative of individualities in dress, is surely the proof of artistic treatment of fabrics and a genius in the mastery of color.

Three Garrigue Pupils Accepted by Music League of America

Edith Hallett-Frank, lyric soprano; Marie McKirvey, mezzo-soprano-contralto, and Graham McNamee, baritone, have been accepted by the Music League of America. Each of these is an artist-pupil of Esperanza Garrigue. New York, whose excellent training is evidenced in their work. Garrigue pupils are enjoying a well deserved popularity. Gale Webster, coloratura lyric soprano, has been engaged by the Manhattan Opera Company of Elmira, N. Y., to sing solo parts in stock. Mr. McNamee is to give week-end concerts at Atlantic City during the summer. He is also re-engaged as soloist at the Reform Church of Bronxville, N. Y. Marie Froelich, dramatic soprano, is being heard in a series of concerts which began at Kew Gardens, L. I., on June 15, where she sang the suicide aria from "Giacinta" with convincing interpretation and a wealth

of beautiful tone. Her success was instantaneous. She responded with the "Rosary of Spring," which was written for her by Paul Bliss. She has been re-engaged as soprano soloist at the Broadway Presbyterian Church, New York. Miss Hallett-Frank has just finished her most successful winter of concert, church and synagogue singing. In company with an eminent flutist, she will sing a series of concerts this summer. Enrico Alessandro, lyric tenor, is soloist at Hamilton Grange Church, New York. Virginia Wilson will continue as vaudeville prima donna, having enjoyed much success on an extended tour. Her dramatic soprano voice has been heard recently at several benefit concerts, arousing much patriotic interest. Jean Neville, contralto, for the entire winter season soloist at the "De Soto," Savannah, Ga., is to be in Canada for the summer at the Hotel Windsor. Roa Eaton is enjoying great success in opera in Naples, Italy. Eleanor Painter-Graveure, who is also a graduate of the Esperanza Garrigue studios, has had a successful concert season. Her plans for next season are to be announced shortly. Elizabeth Bradish, dramatic soprano, will sing at a series of concerts in New England and teach during the summer at her home in Burlington, Vt. Gertrude Waixel is to have a leading part in one of the "Oh Boy" companies. Marie McKirvey, mezzo-soprano-contralto, has been engaged by Arthur Hammerstein for his new production.

Christine Langenhan and Evelyn Starr to Appear at Red Cross Benefit

Christine Langenhan, the celebrated Bohemian soprano, is doing her share for the Red Cross campaign in every possible way. She has been invited by the Y. M. C. A. to appear at its benefit concert which will take place Saturday, June 30, at the Central Auditorium, in Brooklyn, the proceeds to be donated to the Red Cross. Mme. Langenhan will sing an aria from "Cavalleria Rusticana" and a group of French and English songs.

Evelyn Starr, the Canadian violinist, also has offered her services for the worthy cause and will play several solos. Another feature scheduled for the evening is the band of the Twenty-third Regiment. Mme. Langenhan will also be the feature of the Red Cross benefit concert to be held on July 4 at Douglas Manor, L. I.



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Horatio Connell Delights Art Club Members

One of the most thoroughly enjoyable recitals which Horatio Connell has given in his busy career was that which took place at the Art Club of Philadelphia. Mr. and Mrs. Connell were the guests of honor at a dinner preceding the recital, which took place in the Art Gallery, with its inspiring surroundings. About 300 members and their wives were present and they made up an audience which was thoroughly appreciative of the excellent program and fine singing heard. His first group consisted of the old English "Meet Me by Moonlight," Mozart's "A Warning" and "Hear Me, Ye Winds and Waves," by Handel. Marie Gordon's "When the Winds Are Blowing," still in manuscript, opened the second group, the remainder of which consisted of Hugo Wolf's "Der Gärtner," Schubert's "Du bist die Ruh" and "Aufenthalt." French songs made up his third group, and although all of these were sung with splendid effect, it was in the final group that Mr. Connell scored the success of the evening. This group consisted of songs composed members of the Art Club and were Henry Gordon Thunders' "Love Song," still in manuscript; Richard Zeckwer's "Marie," Constantin von Sternberg's "The Wandering Knight," Clarence Bawden's "Lament" and Maurits Leeftson's "But for a Word" and "Cupid's Visit." These last three were also in manuscript. "Cupid's Visit" is a humorous and excellently written song, which Mr. Connell was forced to repeat. He was also obliged to give a number of encores.

Maurits Leeftson, at the piano, furnished musicianly accompaniments which added much to the success of the evening's program.

Elsie Behymer Engaged

Announcement comes from Los Angeles that Elsie Behymer, daughter of Mr. and Mrs. L. E. Behymer of that city, is engaged to be married to Dr. Egbert Moody. Miss Behymer was a student for several terms at the University of Southern California before she spent a year in Europe with her father, where she divided her time between Paris,



Photo Hemenway Studio.

ELSIE BEHYMER.

London and Berlin, studying and visiting the various artist friends of the Behymer family. Dr. Moody graduated this month from the University of Southern California, winning honor in surgery and other branches. He has been given an internship at the California Hospital in Los Angeles, unless he is called by the Government for service in France, which he expects, and for which reason the exact date for his wedding with Miss Behymer has not been set. Mr. and Mrs. Behymer and Miss Elsie are the recipients of congratulations from all over the musical world, in most of which Dr. Moody is told how fortunate he may consider himself to be the prospective husband of so accomplished, pretty and charming a young lady as the one he is to wed.

Malkin Music School Pupils Show Good Progress

The public examination held at the Malkin Music School, New York, on Saturday, June 16, drew a large and very appreciative audience. The board of examiners consisted of well known artists and members of the faculty. The students have shown good progress, and it was evident from their playing that the methods applied at the school are thoroughly musical and artistic. Every new exhibition of Mr. Malkin's activities makes itself felt by its remarkable results.

This was the first hearing of some of Mr. Garziglia's pupils. He is known as a brilliant artist, and his pedagogical qualities were demonstrated to fine advantage at this examination of teachers; he is a valuable acquisition to the faculty.

Alfred Megerlin, the well known Belgian violinist and new concertmaster of the New York Philharmonic Society, head of the violin department, contributed to a large part of the success of the examination. The playing of the students showed that they had been studying with a master of the instrument. Some of the students deserving

special mention were Mildred Antisdale, Gladys Brownell, Casmere Bulwin, Florence Cohen, Amy Cohn, Rebecca Grecht, Julia Glass, Bessie Gottlieb, Emma Goldstein, Mildred Miles, Dorothy von Schickfus, James Daley, Herman Novros, Robiroff Jacob, Paul Ribineff, Harry Gitnick.

The examinations for other departments and grades of same will occur June 23 and June 30.

Carnegie Hall Concert to Welcome the Italian Commission

Under the auspices of the Countess de Bois Herbert-Gast de Tilly's Allied Exchanges for Arts and Crafts, a gala concert was given Saturday evening, June 23, at Carnegie Hall, New York, to welcome the royal commission of Italy. An orchestra of ninety pieces, under the direction of Cav. Oscar Spirese, opened the program with a spirited performance of the Italian Royal March, which was followed by the National Hymn, sung by Mary Carson, assisted by a woman's chorus, which had been rehearsed by Christiane Eymael. Mr. Spirese has already proven himself a conductor of splendid attainments, and the work of the orchestra on this occasion formed one of the most enjoy-

able features of the evening. Charpentier's "Impressions of Italy" and the Saint-Saëns "March Militaire" aroused the audience to a high pitch of enthusiasm. One of the most enjoyable numbers on the program was a group of Ukrainian folksongs, sung by a chorus of sailors from the Russian warship Variag. Somewhat embarrassed at facing such an audience, this feeling quickly vanished in the earnestness with which they sang these native songs. There was a splendid virility marking the voices and the ensemble effect was worthy of emulation by many a professional chorus. Another unique feature of the program was the clarion call by a trumpeter of the Belgian Army, and the salutation by telegraph with the Allied generals at the front. There were numbers by Madeline d'Espinov, soprano; Salvatore de Stefano, harpist; Leon Rothier, basso of the Metropolitan Opera Company; the Russian Balalaika Orchestra Society of New York, Sunia S. Samuels, conductor; Paul Kefer, cellist; an address by Prof. Adolphe Cohn, of Columbia University; Russian dances by Tamara Swirskaja and M. Papatovitch; more dances by the Metropolitan corps de ballet; recitation, "Les Femmes Françaises," by Andree Barlette, and the program closed with a rousing interpretation of "The Star Spangled Banner" by Lois Patterson Wessitsh. Special mention should be made of the masterly piano accompaniments with which Constantino Yon aided Mr. Kefer.

AMELITA GALLI-CURCI

Re-engaged Chicago Opera Company,
1917-18.

Star Chicago Opera Company fall tour, appearing in "Lucia" under Campanini, October, 1917.

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January 22 to end of February, Lexington Theatre (New York).

March, 1918, Boston Opera House, direction Campanini (Boston).

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AS LUCIA

Lucien Muratore

Re-engaged Chicago Opera Season.

Will tour with Campanini as co-star with Melba in "Faust," October, 1917.

November to January, Chicago Opera Company, Auditorium, Chicago.

January 22 (four weeks), Lexington Theatre, New York.

March, 1918, Boston Opera House (Chicago Opera Co.).



PHILIP BEROLZHEIMER PRESENTED WITH VALUABLE DOCUMENTS

In commemoration of the fiftieth birthday of Philip Berolzheim, the Alumni Association and members of the Guilman Organ School presented him with a valuable Liszt manuscript and portrait, also an autograph letter and portrait of Brahms, together with an autograph letter of

Je vous prie de m'excuser, car je ne puis vous remercier personnellement. Je suis très heureux de vous avoir vu et de vous avoir entendu. Je suis sûr que vous avez été très satisfait de votre voyage. Je suis sûr que vous avez été très satisfait de votre voyage. Je suis sûr que vous avez été très satisfait de votre voyage.

Je suis sûr que vous avez été très satisfait de votre voyage. Je suis sûr que vous avez été très satisfait de votre voyage. Je suis sûr que vous avez été très satisfait de votre voyage.

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Mr. Berolzheim is an honorary member of the Alumni Association and has done a great deal for the best interests of the Guilman Organ School and for the advancement of organ music in America. He has studied at the

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school under Dr. William C. Carl, for the past five years, and is an excellent performer and most capable organist. At his concert in Aeolian Hall in January, his playing was received with high favor, both by the press and the public. In the audience were many distinguished artists, including Joseph Bonnet, the celebrated French organist.

Mr. Berolzheim recently has created the Dr. William C. Carl Fund, to be used to interest the students and in



A CHARACTERISTIC LISZT MANUSCRIPT, WITH THE FAMILIAR AUTOGRAPH.

creating an incentive for their best work. Gold medals will be presented to those who merit them. Mr. and Mrs. Berolzheim created the free scholarships two years ago, which will be continued for the coming season. These are for deserving young men and women over eighteen years of age, who have the talent and ability to win them. Mr. Berolzheim also gives to several of the students the

opportunity of attending the concerts of the Boston Symphony Orchestra, which are held in Carnegie Hall, New York. These seats are contested for previous to each concert. Mr. Berolzheim has had installed in his residence a fine organ, which was dedicated by Dr. Carl. He is an ardent devotee of music and an enthusiast for the success and advancement of the Guilman Organ School.

MUSICIANS' UNIT OF RED CROSS FORMED

A Movement That Appeals to All Artists

With the organization of the American Red Cross Musicians' Unit last week, with Ernest Schelling, chairman of the special fund and membership committee; John McCormack, treasurer, and Ignace Paderewski, honorary chairman, plans are under way to enroll musicians throughout the country for membership. This will bring about a concrete unit in such movements as the Red Cross may delegate to musicians.

"The forming of this unit marks a great step in knitting musicians closer together throughout the present international situation," said one closely in touch with the new organization. "The effects may be far reaching, much further than even its founders supposed when they set out to do their bit for the Red Cross. The American musician has profited greatly by the conditions in the United States during the last two years. Where there was strife everywhere else, here there was peace, and art was allowed to thrive. In appreciation of this, American musicians should now do their utmost to help in this cause of humanity, and foreign musicians should not be exempted from these just claims upon them, their time, and their money."

"While no concrete steps have yet been taken, it would not be surprising to me to see the concrete activities of the Red Cross concentrated in the hands of the new unit. When other appeals have failed in getting money, an artist will always appeal and draw his crowds to the concert hall. No set concerts have as yet been decided upon, but that may be the next step."

"Richard Aldrich has consented to be the secretary of the unit. The interest of the school teachers is being sought, and their offers of co-operation are being received. The musical journals have generously donated their space and their support. The work must grow and will soon number among its supporters, musicians throughout the entire country."

The New York Mozart Musical Society Continues Activities During Summer Season

With its annual White and Gold Breakfast, the New York Mozart Society usually concludes its season; not so this year, which is recording so many innovations. Members of the society have remained to contribute time, brains and money in helping to alleviate suffering in this world wide upheaval.

Mrs. Noble McConnell, president of the society, first gathered around her volunteers for service, which, to be distinguished from the musical society, assumed the name of Mrs. Noble McConnell's Sewing Class, and met at Hotel Astor.

This body of workers has increased in numbers and in scope of accomplishment to such an extent that it now is known as The New York Mozart Society Auxiliary Red

Cross, Mrs. Noble McConnell, chairman-general. This means that aside from the mufflers, sweaters, etc., which are continually being contributed, three ambulances and a kitchen trailer (the latter is the personal gift of Mrs. McConnell) have been pledged and soon will be sent to France for Red Cross Society work. Notable speakers have been present at the meetings, among them being Frances Starr, the actress.

Officers of the New York Mozart Society Auxiliary Red Cross are: Mrs. Noble McConnell, chairman-general; Mrs. Walter W. Griffith, treasurer; Martha Riefe, secretary; Elsie Kupfrian, assistant secretary. Following is a list of the board of governors, composed of the chairmen of the Mozart Auxiliary Red Cross units: Mrs. D. Paul Buckley, Ada Baldwin, Mrs. Frank F. Cochran, Mrs. Augustus C. Corby, Mrs. John F. Collins, Dora A. Davies, Mrs. George Kupfrian, Mrs. Homer Lee, Mrs. William J. Lewis, Carrie E. Lee, Mrs. Frank G. Schaible, Maud Strasburger, Mrs. James Stewart, Mrs. D. R. Van Riker and Mrs. A. J. Wells.

Mrs. Robert H. Davis is chairman of the New York Mozart Society Ambulance Fund.

June 20 a benefit musicale was donated by Lulu Breid for the Red Cross at Hotel Astor. Idelle Patterson (soprano), Jean Cooper (contralto), Victoria Boshko (pianist), James Stanley (bass), with Emil Polak, accompanist, gave of their talents generously. Lack of space forbids comment on the individual work of these artists. This, however, is generally known to MUSICAL COURIER readers. The program offered was well chosen from standard composers and given with excellent taste. It is hardly necessary to add that every member was splendidly received. This was the scheduled program:

Aria, "Vision Fugitive" from "Herodiade" (Massenet), Mr. Stanley; aria from "Samson and Delilah" (Saint-Saëns), Miss Cooper; nocturne for the left hand alone (Scriabin), "Valse Caprice" (Rubinstein), Miss Boshko; aria, "Caro Nome" from "Rigoletto" (Verdi), Miss Patterson; "Lungi dal caro bene" (Secchi), "Mad Dog" (Liza Lehmann), Mr. Stanley; "Down in the Forest" (Landon Ronald), "By the Waters of Minnetonka" (Licurance), "Life and Death" (Co'ridge Taylor), Miss Cooper; twelfth rhapsodie (Liszt), Miss Boshko; "Love in My Heart" (Woodman), "The Awakening" (Spross), Miss Patterson.

Mozart Society summer interests and charities, however, have not been confined to war relief work. The East Side Clinic for Children was founded and established by Dr. Adelaide McConnell (Mrs. Noble McConnell) and this is supported for the most part by the New York Mozart Society. Each season a benefit charity ball is given for this clinic. On Sunday, June 10, the president and officers of the East Side Clinic arranged for about 800 women and children of the Clinic to attend a Billy Sunday service at the Tabernacle. They first met at Cinderella Hall, 144 East Eighty-sixth street, at 10:30 o'clock, a. m. A luncheon was served to all at 11 o'clock and at 12:15 with the New York City Band by special cars they were taken to the Tabernacle. The faces of these children and their mothers (a few fathers and brothers also were included) were evidence enough of whether the sacrifice of the Clinic officers in giving thus of their time and energy, was warranted. It doubtless will be a long remembered day with members of the East Side Clinic as well as its benefactors.



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FRANCES ALDA.

Singing "The Star Spangled Banner" at the celebration in honor of the Italian Commission, held at the Stadium of the College of the City of New York, on Saturday, June 23.

Fleck Plans New York's Fourth of July Music

Mayor Mitchel has appointed Henry T. Fleck a member of the executive committee, and also chairman of the music committee for the Fourth of July celebrations. Almost ten years ago he conceived the idea, while acting as chairman of the music committee under Mayor Gaynor's "Safe and Sane Fourth," of giving the people an opportunity to sing the old American songs, such as the "Swanee River," "My Old Kentucky Home," "Old Black Joe," etc., with the aid of a military band and a quartet of professional singers. The affair was a tremendous success, and the mayor wrote him a beautiful letter commending the dignity of these patriotic song rallies. At that first one, besides the military band and the soloists, who sang the first part of these old songs in harmonized form, Harry Barnhart led the people in the chorus. This he did by standing on a table placed in the midst of the audience of over 10,000 people. The so called Community Chorus really began at the City Hall, nearly ten years ago, when Mr. Fleck engaged Mr. Barnhart to do the work, and for which the city paid him \$25. The quartet consisted of Marie Stoddart, Mary Jordan, Dan Beddoe and Frederick Martin. There was only one quartet engaged that year, but the mayor was so pleased that he said, "We ought to have at least one in each of the boroughs." This was done the next year. This year there are to be over ten song rallies; the principal ones are to take place at the City Hall, the Stadium, Central Park, Prospect Park, Brooklyn, Grant's Tomb, Morris High School, Lenox Hill, Flushing Library, and Staten Island, (in Curtis Field). In all of these places a high type of band or orchestra, and a quartet of singers will assist. Besides this, a souvenir program, with the words of the songs, a history of the life of the composer, interspersed with historical facts about the day that is being celebrated, is distributed.

It will be seen that these song rallies are not like the usual civic affairs, in which a band is engaged, as an Alderman once said, "to blow hell out of the instruments." Beside these song rallies, there will be a small band engaged in every district. At the song rallies there will also be a number of speakers, including the mayor, Marcus M. Marks, president of the Borough of Manhattan; President Pounds, president of Brooklyn; Comptroller Prendergast, Commissioner Ralph Folks, Col. Lewis Annin Ames, Congressman Hulbert and Congressman Chandler, Senator Ogden Mills, and a number of others. Mr. Fleck will be chairman of the celebration at City Hall. Arrangements have been made to have the community chorus under Mr. Barnhart take part in the song rally at the Stadium, which will be under the direction of George Gordon Battle, chairman of the mayor's Independence Day committee. There will be more high class music this year than there has ever been at any of these celebrations on Independence Day.

Marion J. Marsh Becomes

Mrs. P. E. Bannerman

Marion J. Marsh, the young American concert harpist, was married to Parry Elwood Bannerman on Wednesday, June 20, 1917.

Terry and Bowen Concerts in Yonkers

"An American Composers' Concert." So read the caption at the top of a program of vocal and instrumental music given at St. Andrew's Church June 13, under the direction of Robert Huntington Terry. Fifteen numbers made up an interesting evening, in which the principal singer was Mme. Buckhout, "the singer of dedicated songs."

She sang a group of five songs by Mr. Terry, two of which are dedicated to her. These are "Doan' You" and "The Need of Loving." Mme. Buckhout was probably never in better voice, and her winning personality, coupled with expressive, clear tones, again won her audience. She had to bow many times, and was the recipient of beautiful flowers and a hearty personal greeting from many admirers afterward.

Paul F. Eichhorn, solo baritone of this church, sang songs by Walter Kramer and Allitsen, and George W. Bagdasarian, tenor of the choir, was especially liked in songs by Claude Warford and Fay Foster. These two American composers were present and played the accompaniments, so aiding the tenor to achieve success. Warford and Foster songs appear frequently on programs. There is a dramatic note in much that Warford writes and melodic flow in the Foster songs.

William G. Schoonover, Jr., is a boy soprano of much

promise, and he, too, made his mark in singing "Four Songs of Childhood," by Fay Foster. William R. Sur played some violin pieces. Other American composers present who played accompaniments were Florence Turner-Maley and Margaret Hoberg. There was an audience of good size, and the affair was entirely enjoyable.

Voice pupils of George Oscar Bowen, assisted by the Yonkers High School String Orchestra, gave a recital in the Parish House, St. John's Church, the same evening. Alexander Cunningham has a pleasant voice but indistinct enunciation. Susan Havey sang musically, and Ellis E. Doyle has a fine voice, with future possibilities. The orchestra played works by Reissiger, Papini and Moszkowski, and added greatly to the affair, Mr. Rebmann conducting.

Mr. Bowen finishes his work as director of music in the public schools and goes to Flint, Mich., on a five years' contract. His enthusiasm and executive ability are sure to produce results.

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ACROSS THE COUNTRY

Akron, Ohio.—The season just closed was a busy one for the Tuesday Musical Club, of which Mrs. F. A. Seiberling is honorary president and Ella C. Bigelow president. The work of the club may be divided into four principal divisions, five evening concerts, ten afternoon concerts, five lecture-recitals and six afternoon study meetings. Albert Rees Davis, of Cleveland, is the director of the Evening Chorus and Katherine Bruot the accompanist. During the season Pasquale Amato, Christine Miller, David Hochstein, Percy Grainger, Julia Culp, the New York Philharmonic Orchestra, Josef Stransky, conductor, appeared at the evening concerts. The artists appearing at the afternoon events were Paul Reimers, tenor; Gladys Axman, soprano; Salvatore de Stefano, harpist; Wynne Pyle, pianist; Albert Stoessel, violinist, and the following local artists: Anna Pauline Harrison, Clifford Wilson, Laura Harrison, Katherine Bruot, Alma Bork, Ruth Stein, Mrs. W. H. Collins, Clara Bork, Mr. and Mrs. Wilbur K. Treat, Mrs. Joseph Sieber, H. Glan Phillips, Mrs. M. T. Christy, Mrs. W. H. Collins, Mrs. F. A. Seiberling, Mr. and Mrs. T. S. Eichelberg, Florence Phelps, Fred Work, Bessie Welker, Guerdon Bryant, Grace Henry, Arthur Carpenter and Mrs. Henry Heepe. Those who spoke at the lecture-recitals were Leonard Lieblich, Henriette Weber, Louis Victor Saar and Howard Brockway. The study section was devoted to the modern composers.

Atlanta, Ga.—Marie van Gelder, the new director of the school of music of Elizabeth Mather College, has made an unusual success of the voice work in Atlanta during the last year. Although unknown to any of the musical people in Atlanta upon her arrival last August, this teacher received very general recognition at the end of the school year. Mme. van Gelder will be remembered by artists as the dramatic soprano who became prima donna soprano at the Royal Theatre in Amsterdam, Holland, and a teacher in Berlin later in her career. For twelve years she numbered among her pupils the families of the great war lords of Germany. Just before the present war she came to America and is now winning laurels for herself at the Elizabeth Mather College. The recitals given by her pupils for certificates and diplomas will long be remembered as some of the best work of the kind ever exhibited in Atlanta.

Birmingham, Ala.—The first exhibition of Jefferson County community singing was given at Capitol Park, Sunday afternoon, June 10. The choruses which led the singing were the same which appeared during the recent biennial of the music clubs, but since that time they have received regular training under the direction of Professor Robert Lawrence, and now present a much more finished performance. They were placed in the new grandstand, erected in the park by the city commission, facing the natural amphitheatre of the park. The musicians of the city have shown the greatest interest and willingness to encourage community singing in this district, and the singing will be continued regularly during the summer months on Sunday afternoons. The initial attempt was most auspicious. In addition to the songs which were sung by everybody, there were several selections rendered by the choruses alone. Fred E. Moore was elected chairman of the program committee and the program given the first afternoon was as follows: "Raymond" overture (Thomas), Community Band, William Nappi, conductor; doxology, sung by entire audience; invocation, Dr. Preston Blake; "America" (Carey), everybody; march from "Tannhäuser" (Wagner), High School Orchestra, Leta Kitts, director; Virginia Handley, accompanist; "Love's Old Sweet Song" (Molloy), Jefferson County Community chorus; "Swanee River" (Foster), entire audience; "The Heavens Are Telling" from "The Creation" (Haydn); the "Hallelujah" Chorus, from "The Messiah" (Handel); "The Inflammatus," from "Stabat Mater" (Rossini), the Church of the Advent Choir; Prof. Fred L. Grambs, director; Mrs. O. L. Stephenson, soloist; Loella Hanlon, pianist; "Dixie," everybody; "Alabama," air "Men of Harlech," community chorus; "The Carpenter Shop" (Foster); "Stephenie Gavotte" (Czibulka), Treble Clef Chorus of the Music Study Club, Robert Lawrence, director; Beatrice Tate, accompanist; C. R. Klenk, cellist; hymn, "All Hail the Power of Jesus' Name," audience; "American Hymn" (Kellar), "Blue Danube" (Strauss), Euterpean and Lyric Clubs of the Central and Ensley High Schools; Leta Kitts, director; Virginia Handley, accompanist; "Star Spangled Banner" (Francis Scott Key), everybody; "Stars and Stripes" (Souza), Community Band, William Nappi, conductor.—The last recital of the Crawford Music Class was given at Cable Hall.—At Clark and Jones Hall, Edgell Adams presented her pupils in a closing recital for the season. Those taking part were Marie Woodward, Alexander London, Dorothy Kettig, Emily Smith, Elizabeth Satterfield, Jane Hill, Florence Price, Louise Branscomb and Leslie Hinkel.—The pupils in voice of Mrs. Leon Cole, assisted by Grace Byrd Hillhouse, gave a recital at the Cole studios. Those appearing on the program were Mrs. Cowart, Miss Wier, Nancy Lum, Dorothy Lum, Mrs. Bullock, Mr. Oxenham, Mrs. Isbell of Gadsden, Miss Antwine, Mrs. Sutherland of Gadsden, Mrs. Wynings, Mrs. E. H. Pomeroy and Leon Cole, with Lowella Hanlin accompanist.—Pearl Rosenfeld presented her pupils in a demonstration of the Fletcher music method at Cable Hall. Besides the work at the piano there were illustrations of songs, notation, time, transposition, chords, ear training, rhythm and original composition.—The music pupils of Mrs. Manly Moore presented a most pleasing program at Cable

Hall. Those taking part were: Charlotte Lowery, Lena Johnstone, Annie Seal, Josephine McDonough, Margaret Bass, Katherine Weakley, Martha Feltus, Es-
tha Hibbs, Ruth Hibbs, Cora Blanch Morris, Margaret Marven, Helen Whorton, Celeste Jones, Ellen Shelburn, Pauline Goodwin, Lessie McEachern, Clara Guthrie, Myrtle Wells and Annie Marie Beach.

Boise, Idaho.—(See letter on another page of this issue.)

Boston, Mass.—(See letter on another page of this issue.)

Chicago, Ill.—(See letter on another page of this issue.)

Columbus, Ohio.—A noteworthy rendition of Haydn's "The Creation" was given as part of the commencement exercises of the Ohio State University, in the armory, on June 3 and 4, by the Choral Union, Alfred Rogerson Barrington, conductor. The soloists were Edna Strong Hatch, soprano; Walter D. Barrington, tenor, and Cecil Fanning, baritone. The University Orchestra of thirty pieces, with Bernice Bergman at the piano, gave strong support to the singers. Mr. Barrington is a very capable leader and has built up a splendid chorus, composed of students of the University. Mr. Fanning's splendid oratorio style is familiar to music lovers everywhere, and his singing on this occasion aroused the genuine admiration of all who heard. Both Mr. Fanning and Mr. Barrington delivered their solos with authority and dignity. Although Mrs. Hatch's voice is not strong, it has a sweet, clear note that is very pleasing. The armory was crowded both nights and seats were at a premium.

Dothan, Ala.—Alonzo Meek, organist, charmed music lovers with a recital at the Methodist Church. Several hundred persons were present to hear the young organist of Montgomery. The excellent technic of the performer and the masterly manner in which he rendered the various difficult numbers, won for him much enthusiasm. He was ably assisted during the intermissions of his program by Margaret Tutwiler, violinist, and Mrs. Eric Gellerstedt, soprano, accompanied by Mrs. W. S. Wilson.

Fort Worth, Tex.—(See letter on another page of this issue.)

Joplin, Mo.—Vernon d'Arnalle, the well known baritone, gave a recital at the new Joplin Theatre, under

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the management of Nonnie Harben Crawford, the organist and director of St. Peter's Cathedral. There was a fair-sized audience which made up in enthusiasm what it lacked in numbers, one and all declaring him to be probably the most finished artist who has ever appeared here. The only thought now seems to be that he return, and that soon. "Mr. d'Arnalle has all the qualifications of a finished artist. He has first of all a delightful personality which quite weaves a spell over all who hear him. He has a voice that is deeply resonant and vibrant and his songs were admirably chosen and sung to the very best advantage. He proved himself a concert artist of the very highest type and his singing awoke the greatest enthusiasm." This was the opinion of the Joplin Daily Globe, and the News Herald declared that he "possesses a dramatic baritone voice of wonderful range. His technic was splendid and his personality was magnificent. He captured the Joplin people as no other artist ever has." Mrs. Crawford presented one of her pupils at the concert, G. H. Sturdiver, baritone, whom Mr. d'Arnalle pronounced as possessing a fine voice, very well trained.

Lancaster, Pa.—The largest musical event for the month will be the annual festival at the William A. Wolf Institute of Pianoforte and Organ Playing, which will be observed during the latter part of the month, thus bringing to a close one of the most successful seasons in the history of the Institute. The festival will be an all day event and will feature three recitals. The first, by a number of the pupils, those participating to be selected by ballot, owing to the large enrollment; the afternoon event, a two-pianoforte recital; the closing event of the day, an artist student recital. Large preparations are being made for the event. The Institute is to have open house during the entire day, when a large number of alumni and guests will be in attendance at one or more of the events.—The musical features of the proposed centennial celebration in the city promise to be most attractive, and already most expensive plans are under way. A meeting of those interested in the observance was held when practically all of the organists and musicians of the city were in attendance. T. Roberts Appel was elected chairman of the committee, into whose hands the matter was placed, with H. H. Beck, vice-president, and William Z. Roy, secretary, and Mary S. Warfel, Prof. Raymond, L. Myers, T. V. Uttley and H. S. Kirkland forming an executive committee. They are already considering the musical features for the celebration which will be held during the week of July 14, 1918. Concerts, pageants and other events will feature the observance, with music well to the fore in all.—The Organists' Association of this city elected the following officers, comprising the board of directors: President, George Benkert, organist of Zion's Lutheran Church; vice-president, George B. Rodgers, organist of St.

James Episcopal Church; secretary, Herbert L. Murr, A. A. S. O. organist of Grace Lutheran Church; assistant secretary, Richard Stockton, organist at the Grand Theatre; treasurer, Charles E. Wisner, organist of the Presbyterian Church; chairman of the program committee, William A. Wolf, Mus. Doc., director of the Wolf Institute of Pianoforte and Organ Playing. The object of the association is to foster the advancement of the best organ and ecclesiastical music and to spread the higher standard of appreciation of such music among the people. The association is affiliated with the National Association of Organists.—Under the auspices of the Southern Branch Lancaster Chapter American Red Cross Society, Frances Fairlamb Harkness, pupil and assistant of Dr. William A. Wolf, director of the Wolf Institute of Pianoforte and Organ Playing, gave a recital on Saturday evening, June 23. The program included the "Keltic" sonata (MacDowell); andante in F minor, with variations (Haydn); second nocturne, op. 12, and "Les Deux Alouettes," op. 2, No. 1 (Leschetizky); Marche Militaire, op. 51 (Schubert-Tausig); valse in C sharp minor, op. 64, No. 2 (Chopin); andante finale, op. 13 (Leschetizky), for left hand alone.—The three manual organ built by the Hall Organ Company of New Haven, Conn., for St. Mary's Church was formally opened Sunday evening by Prof. Francis J. O'Brien of the Gesu Church, Philadelphia, assisted by Piotr Wizla, a Polish baritone. Mr. O'Brien has been organist of the Gesu for twenty-five years. Piotr Wizla is the baritone soloist at the Gesu, and is much in demand for operatic, oratorio and concert engagements.

Laramie, Wyo.—To the Associated Students of the University of Wyoming and to Albert Lukken, director of the music department of that institution, is due the credit of having presented the first musical festival in the State of Wyoming. And because every one did their very best to make the occasion a success, the result was a thoroughly artistic triumph from start to finish. There were two programs, the first being given on Friday evening, June 8, and the second the following evening, both at the Empress Theatre, under the direction of Mr. Lukken. At the first of these Herbert Wareing's children's cantata, "The Rose and the Laurel," and Coleridge-Taylor's "A Tale of Old Japan" were presented. The singing of the children of the city and of the University training schools was especially fine in the former work, the soloists being Beatrice Dana, soprano, and Bessie Fox-Davis, contralto. Rose McGrew-Schoenberg, soprano; Bessie Fox-Davis, contralto; Carl E. Craven, tenor, and Mr. Lukken were the soloists who assisted the Choral Union in the presentation of the Coleridge-Taylor work, at the conclusion of which every one joined in singing "The Star Spangled Banner." At the second concert Mascagni's "Cavalleria Rusticana" was given with appropriate settings and costuming. The cast was excellent, consist-

ing of Rose McGrew-Schoenberg as Santuzza, Mrs. A. C. Boyle, Jr., as Lucia, Albert Lukken as Alfio, Carl E. Craven as Turiddu and Lena Brooks as Lola. Others who aided materially in the success of the program were Roger C. Frisbie, conductor; Rose L. Ruegnitz, pianist; Margaret Mullison, organist; Grace Peabody, prompter, and Helen Mayer, concertmaster. Under the direction of Mabelle A. Land DeKay, the dramatic action lacked that dilettantism which so frequently spoils the beauty of such a performance. The University Orchestra is also deserving of hearty commendation for its excellent support. The committee in charge consisted of Potter Bowman, Harry Craig, Esther Downey, Sarafina Facinelli, Robert Hanesworth, Everett L. Knight, Harrold Miller, Prof. R. B. Moudy, Prof. C. B. Ridgeway and A. R. Willis.

Lewisburg, Pa.—On Sunday, June 17, the Bucknell University Oratorio Society gave Gounod's "Redemption" at the First Baptist Church, under the direction of Paul Stolz. The excellent work accomplished was a credit both to the society and to its director. The soloists were Kathryn Hopper, soprano; Mrs. Paul Stolz, contralto; Paul Volkmann, tenor, and Arthur Herschmann, bass. Miss Hopper displayed a really beautiful voice, which she produces well and which promises much for the future. The contralto part was ably sung by Mrs. Stolz in a sincere style and with good rhythm. The audience was well pleased with the singing of Mr. Volkmann. The directors were very fortunate in securing Mr. Herschmann as the interpreter of the parts of Jesus and the Narrator. He gave a remarkable interpretation of these roles, his cello-like tones, varying from a mere whisper to double forte, showing him to be an artist in every sense of the word. Mr. Herschmann confirmed by his work the fine rumors which preceded him, and he was asked to reserve a date for the festival of next season. The accompanists of the evening were Alvin J. Adams, organ; Miss Hardesty, piano; Miss Armstrong, Thomas Eshelman, and Constantine Negro, violins.

Miami, Fla.—For the benefit of the local Red Cross, Constance Reynolds, the fifteen year old pupil of Barcellos de Braga, gave a program in the Woman's Club auditorium on June 12. She was assisted by Mrs. William Vogelsson Little, dramatic reader, a former pupil of Richard Mansfield. Miss Reynolds' numbers consisted of the Italian concerto of Bach, an etude and scherzo by Chopin, sonatas by Beethoven and Schumann and the twelfth rhapsodie of Liszt.—R. L. Zoll, president of the new musical organization, "The Troubadours," has accepted a position as teacher of drawing and vocal instructor in the summer school at Gainesville, Fla. Prof. Anton Koerner will drill "The Troubadours" during Mr. Zoll's absence.—On June 16 Inez Marvin, a young violinist, pupil of Mme. Hall,

(Continued on page 24.)

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JOHN McCORMACK GIVES BIG BENEFIT CONCERT AT BOSTON OPERA HOUSE

Enthusiastic Capacity Audience Hears Him—Marie Sundelius, Assisted by Cuyler Black, in Delightful Concert—Seventh Week of the "Pops"—Ethel Frank, Ester Ferrabini, Arthur Hackett and Mario Laurenti the Soloists

Departing from his usual custom not to sing during the summer months, John McCormack, the celebrated tenor, gave a notable recital on the evening of June 21 at the Boston Opera House. The appearance was under the auspices of the Associate Members of the Ninth Massachusetts Infantry, N. G., and a large and distinguished audience filled every available space in the theatre, including several hundred extra seats on the stage. Mr. McCormack, who was in fine voice, gave exquisite pleasure in his opening selections, two Handel arias, "O Sleep, why dost thou leave me?" and "Morra! Si." Songs in English and French and a group of Irish folksongs made up the remainder of his program. The latter, inimitably sung, were a feature of the concert. Recalled repeatedly and with enthusiasm, Mr. McCormack responded with many old favorites.

Donald McBeath, the assisting artist, contributed selections from Svendsen, Kreisler, Bizet and Wieniawski. Mr. McBeath is an excellent violinist, and his fine performances added both pleasure and variety. The pianist was Edwin Schneider, who accompanied both artists in a very delightful manner.

Marie Sundelius and Cuyler Black in Fine Concert

Marie Sundelius, soprano, and Cuyler Black, tenor, gave a fine concert on the evening of June 21 at Jordan Hall, under the auspices of the National Society for Broader Education. The program was attractive. It began with two arias, the birdsong from "Pagliacci" and Puccini's "E lucevan le stelle" (Tosca) sung, respectively, by Mme. Sundelius and Mr. Black. In addition, each singer gave two groups of songs in French and English, while the final number was the charming duet, "Viene la sera," from "Madame Butterfly." Although the audience was relatively small, its response was enthusiastic, and both singers added to the program. Mrs. Dudley T. Fitts was the accompanist.

Appearing in concert here for the first time since her engagement last fall by the Metropolitan Opera Company, Mme. Sundelius quickly evinced a gain in her power for dramatic expression. Aside from this, her voice was of its well remembered freshness, warmth and exquisite purity. Her singing, a happy blend of art and heart, is spontaneous, yet beautifully emotional.

Mr. Black, a pupil of Cotogni, who has also sung in opera abroad, made his first appearance in this city. He possesses a well schooled voice, robust and of good range.

New Soloists Appear in Seventh Week of "Pops"

The seventh week of the Symphony Hall "Pops," like the one preceding it, was of unusual interest and brilliance. Two singers new to the concerts appeared. On the

evening of June 18, Ethel Frank, a soprano whose success this past season has been notable, was heard in the arias "Un bel di vedremo," from "Madame Butterfly," and "Voi che sapete," from the "Marriage of Figaro." Miss Frank possesses a voice of unusual beauty, which was especially effective in Mozart's famous aria. Recalled repeatedly, she added several encores, including Rimsky-Korsakoff's "Chanson Indoue" and a selection from "Tosca."

The soloist on Wednesday and Friday evenings was Ester Ferrabini, wife of the conductor, Agide Jacchia. Her selections on each occasion were the arias, "Ritorno Vincitor," from "Aida," and "Voi lo sapete," from "Cavalleria Rusticana." Mme. Ferrabini's voice is a soprano, dramatic and of excellent quality. She sings skillfully and with native fervor. Like Miss Frank, her initial appearance was the occasion for an enthusiastic reception.

Other soloists during the week were Arthur Hackett, the distinguished American tenor, who appeared on Tuesday and Saturday nights, and Mario Laurenti, the young Italian baritone, on Wednesday and Friday nights. Both of these artists met with successes similar to those marking their earlier appearances.

V. H. STRICKLAND.

Bessie Chapin, Violinist, a Western Musician of Talent

Bessie Chapin, violinist, is one of the best known and most successful of Pacific Coast musicians. She makes her home in Los Angeles, but has toured throughout the West with unvarying success. Her press notices, of which she possesses an immense number, show that her mastery of her chosen instrument has been everywhere appreciated. She is spoken of frequently as an exceptional mistress of the instrument's tonal resources. Her tone, particularly on



BESSIE CHAPIN,
Violinist.

the lower strings, seems everywhere to have made a striking impression. The firmness of her bow-hand, her brilliant technical mastery, grace and poise seem also to have been particularly frequently commented upon.

Miss Chapin studied in Berlin with Marteau. She returned to Los Angeles several years ago and since that time has made her presence felt in the musical world. She is the violin instructor in the Cumnock school and is otherwise engaged in teaching. This season she has played in San Francisco, Santa Cruz, San Jose, Fresno, where she was soloist with the Fresno Male Chorus, Taft and Bakersfield, as well as giving a series of recitals in Los Angeles. In these latter she has used her trio, violin, piano and cello; Sollie Heilbronner, pianist, and Lena Henderson Sharp, cellist. She was assisted by Constance Balfour, Charles Wakefield Cadman and Norma Gould. Among other works the first performance in the West of Wolf-Ferrari's trio was given. This was the sixth consecutive season of trio concerts and the fact that they have been largely attended speaks well for Miss Chapin's popularity and the lasting quality of her art. She obtains variety by making each program a lecture recital on a special subject.

New Officers for New York Musicians' Club for 1917-1918

Beginning May, 1917, the Musicians' Club of New York has the following list of officials: Walter Damrosch, president; David Bispham, vice-president; John M. Fulton, treasurer; Louis R. Dressler, secretary. Board of governors: Florence de B. Allen, Viola Bates-Waterhouse, Susan Boice, Arthur Bergh, Homer N. Bartlett, David Bispham, Dr. William C. Carl, Walter Damrosch, Walter David, Fred M. Dudley, Louis R. Dressler, Mrs. Julian Edwards, John M. Fulton, Lowell T. Field, Harry M. Gilbert, Frederick Gunther, Charles W. Harding, Flora W. Hardie, Grace L. Hornby, Harvey W. Hindermeyer, Victor Herbert, Marshall Kernochan, Eduardo Marzo, A. B. Pattou, J. M. Priaulx, Horatio Rench, Alexander Russell, John Lloyd Thomas, Thomas H. Thomas, Deems Taylor. House com-



DUDLEY BUCK.

The New York vocal teacher. Among his pupils is Thomas Conkey, who has been engaged to appear with Julia Sanderson in her new play, "The Rambler Rose," which opens in August. Mr. Conkey was formerly leading man with Christie MacDonald in "The Spring Maid" and "Sweethearts," also in "Molly O" and "The Amber Enpress."

mittee—Grace L. Hornby, Fred M. Dudley, Susan Boice, Harvey W. Hindermeyer (chairman). Membership committee—Flora Hardie, A. B. Pattou, Lowell T. Field. Finance committee—Frederick Gunther, Walter David. Entertainment committee—Mrs. Julian Edwards, Florence Otis, Alexander Russell, Viola Waterhouse-Bates, J. M. Priaulx, Marshall Kernochan, Deems Taylor, Thomas Thomas, Harry Gilbert. Trustees of singing fund—Walter Damrosch, Alexander Lambert, John Lloyd Thomas.

Paul Althouse a Waterbury Favorite

Following the appearance of Paul Althouse in Waterbury, Conn., where he appeared as soloist with the Waterbury Choral Club, Isaac Clark, conductor, Some Waterbury papers had much to say in his praise.

Paul Althouse's beautiful voice of unusual range and quality, his artistic method, his dramatic expression, and his well chosen program made his singing delightful to everyone.—Waterbury American.

Mr. Althouse's voice is superb in its power and expression and all his numbers were rendered with the utmost artistry and feeling. His reception was most flattering and deservedly so.—Waterbury Democrat.

PAUL ALTHOUSE WAS THE FAVORITE OF THE EVENING

Paul Althouse's selections were vigorously encored, and he made a warm spot for himself in the hearts of the audience by responding graciously to encores. Everything that he sang, dainty ballads and grand opera selections, was done with such finish and skill that it could not have been improved upon.—Waterbury Republican.

Max Pilzer Falls

No doubt it will interest the readers of the MUSICAL COURIER to learn that even a thorough artist like Max Pilzer is human enough to fall. Mr. Pilzer has taken a studio in the new Studio Building on Sixty-seventh street, New York, and it was during the process of moving that he accidentally stepped into an open manhole. His injuries were so severe that he was unable to appear at the Globe concert for which he was scheduled.

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ESTER FERRABINI.

Soprano, who appeared as soloist at the Boston Symphony "pop" concerts of Wednesday, June 20, and Friday, June 22, with such success that she was immediately reengaged for the concerts of July 5 and July 7.

Tribute to Margaret Abbott, Contralto

Margaret Abbott, contralto, who has advanced notably in her artistic career the past season, was recently called upon short notice to sing at the concert of the Glee Club in Montclair, N. J., and thereafter she received the following flattering letter from the president of the club:

June 6, 1917.
DEAR MISS ABBOTT—I should have written you sooner to tell you how much the club feels indebted to you for your assistance at its concert Thursday night.
To be called upon so suddenly as you were to fill the engagement, and to do it so acceptably, speaks well for your ability and adaptability. I hope that circumstances may bring about a future engagement for you with our club. Yours sincerely,
FRED A. DIBBLE,
President Montclair Glee Club, Montclair, N. J.

Evlyn Gray Pleases Newport Audience

At the violin recital given by Edward Lodter and his pupils on Saturday evening, June 9, at Newport, R. I., the assisting artist was Evlyn Gray, dramatic soprano. As her contribution to the evening's enjoyment Miss Gray gave a thoroughly delightful interpretation of "The Star," by James H. Rogers, and Tosti's "Parted." In the words of the Newport Herald, Miss Gray, "the soprano of the evening, sang delightfully and gained much applause." Miss Gray is a general favorite with Rhode Island folks and her every appearance there is the occasion of much pleasant anticipation—an anticipation which her excellent work invariably turns into realization.

Skovgaard's Season Coming to a Close

This week finds Skovgaard, the successful Danish violinist, and his Metropolitan company in the following Canadian cities: June 25, 26 and 27, Winnipeg, Man.; June 28, Kenora, Ont.; June 29, Dryden, Ont.

With the appended engagements next week Skovgaard will end a season of 163 engagements, starting on November 1 and ending July 6, a record season for any artist. As usual Skovgaard will spend the summer in San Francisco, Cal.: July 2 and 3, Port Arthur, Ont.; July 4, Fort William, Ont.; July 5, Fort Frances, Ont.; July 6, Rainy River, Ont.

Mme. Giorgio Polacco Receives Her Divorce

On the recommendation of Nathaniel Elsberg, referee, Justice Guy of the Supreme Court has granted to Clothilde Polacco a decree of divorce from her husband, Giorgio Polacco, conductor of the Metropolitan Opera Company.



NEW

YORK

Cecil Fanning Sings "The Creation" Before Big Audiences

Before leaving for the Pacific Coast, Cecil Fanning sang in two performances of Haydn's "Creation" at the Ohio State University, under the direction of Alfred Rogerson Barrington. These concerts of Mr. Barrington are annual events of commencement week at the university and attract capacity audiences. The first evening 2,200 persons were present, and the second evening nearly 3,000 persons packed every available seat and standee space in the large gymnasium. Mr. Fanning has sung ten times at Ohio State, and as the university is located in his home town he is justly proud of the record.

On June 8 Cecil Fanning left for Los Angeles to join Mr. and Mrs. H. B. Turpin.

Leginska Divorce Contested

Not long ago Ray Emerson Whithorne (Whitern) was sued for divorce by his wife, Ethel Leginska. The defendant filed a legal answer last week in which he set up a counter claim for a divorce on his own account. The couple had not been living together for seven years prior to the present suits.

OBITUARY

Digby Bell

Digby Bell, the comedian and opera singer, died in New York City, June 20. Mr. Bell was born in Milwaukee, Wis., sixty-seven years ago. In 1872 he went to Italy to study music, and several years later made his stage debut at Malta. His first appearance in this country was as a concert singer in Chickering Hall in 1876. The following year he made his debut at Montreal as Beppo in "Fra Diavolo," and for a quarter of a century after that he was one of the best known of American light opera singers.

George Stevens

George Stevens, ninety years old, said to be the oldest musician in Chicago, died Monday at his home there. Funeral services were held Wednesday morning at St. Peter and Paul Cathedral, Bishop Anderson officiating. Mr. Stevens was born in 1827 at Cookham, Berkshire, England, and began when ten years old to study the violin, piano and organ under Sir George Elvey, organist at St. George's Chapel, Windsor, and at fourteen played the violin under Sir Michael Costa. He came to Chicago in early life and was conductor at Hooley's, McVicker's and Aiken's Theatre and Wood's Museum and played for all the dramatic stars of the 60's and 70's. He was organist at St. James' Church and St. Peter and Paul Cathedral for many years. He retired years ago.

A Correction

In its obituary of Mme. Carreño, the MUSICAL COURIER said that her eldest daughter was Teresita Tagliapietra. It appears, however, that the eldest daughter is Emelita, whose father was Emile Sauret, Carreño's first husband. Emelita married Lieutenant Paul Tauscher (only brother of the husband of Mme. Gadske), who now is a major in the German army. After two years of service at the front, he was captured by the English and is interned at Derby, England.

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LEONARD LIEBLING EDITOR-IN-CHIEF
H. O. OSGOOD } ASSOCIATE EDITORS
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OFFICES

CHICAGO HEADQUARTERS—JEANNETTE COX, 610 to 625 Orchestra Building, Chicago. Telephone, Harrison 6110.

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PACIFIC COAST REPRESENTATIVE—FRANK PATTERSON, Blanchard Hall, Los Angeles, Cal.

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THE MUSICAL COURIER-EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

The Metropolitan plans for the coming season are late in being issued this year, but Mr. Gatti will probably have them ready so that they can be included in next week's issue of the MUSICAL COURIER.

Under "Militarism and Music" properly belongs the attached joyous verse, from the Tasmanian Weekly Courier of May 17, 1917:

Sez Kaiser Bill, I've had my fill
Of murder, fight, and boodle;
And soon I'll have to lift my hat
When the band plays "Yankee Doodle"!

It requires confidence and courage to support a new weekly journal in Europe during war time, but at least one London editor possesses those qualities. He has just started to issue a paper called The Music Trade. The new publication will be devoted almost exclusively to the English musical trade, including pianos and other musical instruments, publishing, etc.

An enterprising speculator in New York has sent out a circular to Metropolitan subscribers which contains the following paragraph:

"At the Lexington Theatre, C. Campanini with the Chicago Opera Company will give a season of opera, commencing January 27th. Circular herewith enclosed. If you desire to subscribe for that we will take the Metropolitan seats from you for the four weeks of the Chicago Opera in place of them."

Doubtless a goodly number of musicians are among those who have volunteered for one branch or another of military or naval service, but the most conspicuous name so far mentioned is that of the talented young Australian composer and pianist, Percy Grainger. Mr. Grainger, who has been in the United States since the beginning of the war, took out his first papers not long after he reached this country, and it is in a Coast Artillery Band of the United States regular army that he has enlisted, choosing the oboe for his instrument. His is a splendid example, and one that surely will be followed by others of equal prominence. In England, it has for some time past been a point of honor with many of the leading musicians to turn their musical talents to use for their country by offering their services as bandmen. Just as one instance, Alfred Sammons, perhaps as fine a native

violinist as England has ever turned out, and leader of the London Quartet, at last reports was playing the clarinet in an English military band "somewhere in France."

A correspondent writes to remind us that there is a dreadful war on at present and that our cheerful optimism is entirely out of place. We know it is our duty to add to the world's misery by writing pathetic paragraphs describing wounds and woe, but we lack the strength of character to tackle the dark side of the cloud. We have a childlike instinct for the silver lining.

Now is the cup of joy full for Alfred Hertz, conductor of the San Francisco Orchestra, who went to law (as reported in these columns recently) to secure his final papers as an American citizen, and just has been granted those precious documents by a decision of Superior Judge E. P. Morgan, of California. At present Mr. and Mrs. Hertz are at Pebble Beach, Cal.

Cleofonte Campanini announces for the first time the establishment of an official concert bureau in connection with the Chicago Opera Association. This bureau will control the concert activities of no less than fifteen of the members of his splendid organization. With so conspicuous an array of talent the bureau should indeed do a most satisfactory amount of business in its opening season.

Bainbridge Crist, author of the capital article on "The Art of Song Writing," which appears in the Educational Section with this issue, is himself a young composer whose name has figured often on recital programs in the last two or three seasons. Mr. Crist is one of the best of the younger Americans. Not only are his works fine from the standpoint of musical workmanship, but there is unfailing freshness and spontaneity in his songs.

When are we going to hear the end of that American style founded by Dvorák on negro melodies? National styles are not plastered on from the outside but come from within. If a Russian composer writes what he is pleased to call a Columbian symphony and uses bits of American Indian tunes, he will have as much right as Dvorák had to be considered the pioneer of the American school. Dvorák was a genius who wrote what he felt. He expressed only himself.

Lester Donahue, the young American pianist, whose portrait, reproduced from a splendid original sketch by Mark G. Tobey, appears on the cover page of this issue, needs no introduction to American MUSICAL COURIER readers. After years of study in America and abroad, on his first public appearances there he was greeted with the warm and well deserved encomium of the critics. The favor of his reception when he returned to his native country was no less striking, and he is now a recognized figure in the American musical world.

We read in an English contemporary that the first musical magazine ever started is believed to be Musica Critica, published in Germany in 1722. The same source of information says that the first musical magazine in the United States was Andrew Law's Musical Magazine, founded in 1792. It might be added that the oldest musical journal is the MUSICAL COURIER, which, for almost forty years, never has missed a weekly issue. Other American musical papers were started before the MUSICAL COURIER, but all of them failed ignominiously and no longer are in existence, while many were started after the MUSICAL COURIER, and still are after it—a long way after it.

At the Bournemouth (England) Municipal Orchestra concerts during the season which closed on May 10, and in the course of which there were thirty-one symphony concerts and a supplementary series of twenty-eight special concerts of a popular character, the number of works produced, according to London Musical News, were 286, exclusive of songs. Thirty-seven of the compositions were performed for the first time at the Bournemouth concerts, and eighteen of them were by British composers, who, in addition, supplied thirty-five other compositions which had been heard at Bournemouth before. The only living German composers heard at the foregoing series of concerts were Max Bruch and Xaver Scharwenka. Dan Godfrey is the conductor at Bournemouth.

THE TEACHER TAUGHT

Probably three or four women out of five can do plain sewing; perhaps three out of these four can do fancy sewing as well; two of the three know more or less about cutting out their own dresses, and one of the two may very well be able to make her own clothes complete. But just on that account, she does not consider herself a professional dressmaker.

There is in this country a great host of well educated people. Many of these have all the qualifications that a school teacher requires. They can read; they can write; they can reckon—all in high degree—but it would never occur to any one of these persons to say to himself: "I can read; I can write; I can reckon; ergo, I am a school teacher."

If you are going to be a school teacher, you go to a normal school and learn how to be a teacher, but if you are going to be a music teacher—

How many music teachers seem to regard themselves as members of the profession by divine right?

Thousands!

A singer gets old, his voice deteriorates and he is no longer interesting to his public. Alors, he is a teacher! But who will guarantee to the pupils who come to him that the qualities which made his success as an artist are of equal value to him as a teacher? It may be that he has the ability to impart the knowledge which has been his—or it may be not. In any case, he would never think of undertaking any work to fit himself for a teacher.

This is equally true with instrumentalists. The fact that an artist has a fine voice, or is a splendid pianist or violinist, has absolutely nothing to do with his ability as a teacher. It may be that he has the ability to teach—or just as likely it may be that he lacks that ability.

The teaching of music, and especially the teaching of singing, is the one profession in which there is no standard. The teacher of an instrument must, indeed, have a certain amount of proficiency on that instrument himself, or he will not find victims credulous enough to believe that he can teach it; but the singing teacher does not need to sing. There is no such thing as a standard method in the teaching of singing; there can be no such thing, for there have been too many good teachers with divergent methods, each one of which has proved effective in the development of certain voices. Hence it is that the only thing necessary in entering the vocal teaching profession is sufficient capital to buy a piece of tin, upon which you may paint with your own hand "Professor Me, vocal teacher." Then you are one.

But this is a digression. The point is that only a small percentage of music teachers ever studied the art of teaching music. The mere fact that you or I have a thorough knowledge of our art is not significant. Perhaps we can impart this knowledge to other people, perhaps not.

One thing is sure—there are certain schools and certain individuals that have made it their life work to teach others how to teach. Notwithstanding all the natural gifts we may have, we owe it to the pupils who we ask to pay us good money, to work with one of these schools or individuals long enough to learn whether or not we have the faculty of teaching, and if not, to acquire that faculty.

Some music teachers who have been teaching for years still recognize the fact that, to keep up with the practice of their profession, it is just as necessary for them to go and study from time to time with somebody who knows more than they do, as it is for their own pupils to come back to them at intervals for fresh instruction. But such teachers are the rare exception—surely not over five per cent. of the whole profession.

And how about the other teachers?

Did they study their profession, or are they "divine right" teachers?

Are they earning money honestly, or are they taking it under false pretenses?

VARIATIONETTES

By the Editor-in-Chief

Through the medium of a paragraph in a San Diego, Cal., newspaper we gather that even the musical worm will turn—though far be it from us to consider that excellent organist, Dr. Humphrey J. Stewart, anything but a musical lion. The paragraph in question reads:

Dr. Humphrey J. Stewart, organist at Balboa Park, issued the following communication yesterday which he asked be inserted in Roundabouts: "If the man with the automobile on which there was a particularly vicious horn which let out such unearthly screams last Sunday during my organ recital, will make himself known to me I will be glad to put him down for a number on the program so that the organ will not in the future conflict with this man's pleasure. I apologize for spoiling the auto horn solo and will guarantee a respectful hearing to the man the next time he wishes to break into the realm of music with his enthusiastic and likewise trusty horn."

In amplification of the foregoing, the San Diego representative of the MUSICAL COURIER explains: "The sequel was that Loleta L. Rowan, the popular contralto, made a public apology to Dr. Stewart at a meeting of the Professional Musicians' Guild. Mrs. Rowan, it appears, was the guest of the owner of a new car, and neither he nor the guests were aware, when the fortissimo horn tooted, that they were in the vicinity of a place where sacred silence should have been observed."

We read in the Motion Picture News that the Pennsylvania House of Representatives unanimously passed a resolution to favor forbidding the playing of "The Star Spangled Banner" in moving picture houses, because such playing is "slapstick patriotism" and "cheapens the national anthem." The New York American points out properly that the moving picture house is the playhouse of the people, and for no one is it more appropriate to play the national anthem than for the people. Poor as it is, our national anthem is the joint legacy of all the people, and the composition can be degraded, as the American says, "only when it becomes a class song or a chant of monopoly and greed."

A reader wishes to know: "What good is the Musical Union anyway? What has it done except to make trouble and to gouge purchasers of musical services?" Not long ago, Joseph N. Weber, newly re-elected president of the American Federation of Musicians, gave an interview to the Christian Science Monitor in which he discussed that very question. He credits the Federation with "having made it possible for American musicians to constitute now a large part of the membership of our symphony orchestras, which consisted almost entirely of European material fifteen years ago; the incomes of orchestral players have been increased materially since then; they now have rights as human beings, whereas formerly all such rights belonged solely to the employers; the union recovers money for its members when they are unable to make the signers of contracts live up to their agreements; members of traveling companies are protected and must be sent home after an engagement ends, where formerly they were left to shift for themselves; and lastly, no player can be discharged arbitrarily without just cause and proper notice." There are other benefits mentioned by Mr. Weber, but we imagine that those just given will satisfy our reader.

"Why is Brahms like a submarine?" asks M. D., and answers his own conundrum: "Because you can grasp him only by plunging to the very depths."

We have some comparisons of our own, in the form of epitaphs of the living, as Benjamin de Casseres would say:

Chaminade—The Marie Corelli of music.
Richard Strauss—The H. G. Wells of the orchestra.
Hammerstein—The Hindenburg of opera.
Stravinsky—The G. B. Shaw of the ballet.
George Washington II—The musical Billy Sunday.
Ornstein—Satan, Jr.
Krehbiel—"Me and Beethoven."
Gatti-Casazza—St. Peter.
Irving Berlin—St. Vitus.
Farrar—The prima doller.
Campanini—Napoleon IV.
Elgar—The Reger of England.
Puccini—The tonal Sardou.

Mascagni—Gulliver turned Lilliputian.
Dr. Muck—Mlle. Nikisch.
Sousa—King John.
Ernst Bloch—The symphonic Zangwill.
Paderewski—The keyboard Xantippe.
McCormack—Orpheus, Inc.

Someone sends us, in quotation marks and an envelope, the attached aphorism: "There is one instrument that no clever woman has ever learned to play; that is a second fiddle."

Another anonymous one is this, with Lucius Ades, the Wichita manager, as the transmitter: "Lucius Ades, Dear Sir:—I have desribed your circles and have talk it quite often and gat it buttly well knowing, and now if you will Send me two tickets of the 75c. ticket. I will be so much sure oblige. yours, ————" Mr. Ades adds: "As you may infer this was in response to a request to help advertise a musical attraction."

Mana Zucca, the clever little composer, pianist and actress, tells a very pretty little anecdote in reminiscence of the late Mme. Carreño, by whom she was befriended and whom she met again a few weeks before the death of the venerable artist. After exchanging greetings, Mme. Carreño said to Miss Zucca: "What! aren't you married yet?" The reply was this: "No; I suppose I haven't found the right man." Quick as a flash, Mme. Carreño supplemented: "Why don't you marry the wrong one first?"

From the Chicago Tribune (Line o' Type) of June 21: "Concerning the MUSICAL COURIER's recent statement that 'there never has been such a person as Anton Rubenstein,' we will wager Editor Liebling a good seegar that there was such a person, and that he was a first rate pianist. Yes, we'll make it a box of seggars." The Line o' Typer is not alone in his assertion, for we have received three letters to the same effect. That makes us chary of wagering on the subject. Under any circumstances it would be difficult to extract the box of seggars from us, as we always reserve the right (under "Bylaws of the Union of Musical Critics," Sec. I, Par. I) to differ from anyone who thinks that Rubenstein was a first rate pianist.

At this writing we are in Cleveland, Ohio, attending the convention of the Ohio Music Teachers. It is the first music teachers' convention we ever have attended and we feel like a cub musical reporter.

LEONARD LIEBLING.

COMMUNITY SINGING AGAIN

The MUSICAL COURIER has been accused in certain quarters of lack of cordiality toward the movement for community music. The accusation is unfounded. The MUSICAL COURIER takes great interest in this movement and has always given it heartiest support.

But—the MUSICAL COURIER has consistently objected to the misuse of the term community. The true community chorus was the old fashioned singing school. When the so called community chorus leaves its proper functions of singing, for its own enjoyment and that of its friends, simple tunes of a popular character and proceeds to take up oratorio and other advanced forms of choral composition, giving public performances of them with a hired professional orchestra and soloists, it is no longer a community chorus. It is then a choral society offering itself for comparison with trained choral bodies.

There is no musical standard for membership in the community chorus. Those who cannot read a note of music may join it as well as entirely voiceless persons and worse than voiceless ones. This is as it should be when the community chorus is restricted to its original and proper functions of being a source of social and esthetic enjoyment for persons who would otherwise have no chance to participate in the genuine pleasure and spiritual uplift which music offers to every one who desires it. But a chorus which includes such entirely unmusical elements cannot but fail when it goes out of its own province and attempts to present difficult and involved works. The men who lead it along this path

are doing a direct injury to their own cause. Then, too, the attempt of a certain body of men—happily a very small one—to utilize the community movement, a movement of great value, which was old decades before they were born, as a source of free advertising for themselves, is directly harmful.

There is no copyright on the community idea; and there is plenty of glory for everybody who honestly endeavors to bring joy through music into a lot of musicless lives, provided that in so doing they have the good sense to know what the proper limits of community music are and to confine their work within those limits.

MALICIOUS INSINUATION

There is nothing easier than filling up columns in a paper, provided the writer lets his fancy range freely, is utterly disregardful of facts, and writes stories based on nothing more reliable than vivid imagination. The following, regarding the De Reszké brothers, was written by one of those absolutely irresponsible writers:

"Jean was somewhat inclined to be an aristocrat. Edouard was more democratic, fond of humor, fond of a good story, fond of being with boon companions. And he certainly was far more liberal, open handed than his brother Jean. They tell the story that after a great fire at a charity bazaar in Paris, at which many people lost their lives, a great subscription was being raised. Adelina Patti sent to Jean for a subscription. He sent her a few hundred francs, which she returned, and it is said never forgave him for his parsimony."

The good qualities ascribed to Edouard are not exaggerated. It is true that he was liberal and open handed. But it is not true that he was more liberal and openhanded than his brother Jean is.

Notice the indefinite "they" who tell the purely imaginative story about the charity bazaar fire in Paris and about Adelina Patti never forgiving Jean de Reszké. What rot! Adelina Patti never visits Paris without spending time with the De Reszkés. We remember that, in the winter of 1914, a good many years after the charity bazaar fire took place, Jean de Reszké told us of a dinner which he and his brother had had with Adelina Patti at one of the Paris hotels the evening before. "She never passes through Paris without seeing us," said he. "Last evening she sang for us. She has forgotten not one bit of her supreme art, and I assure you that the voice is still marvelous for one with her length of career."

There is one statement of the gossiping paragrapher which is very correct, namely, that Jean de Reszké is "somewhat inclined to be an aristocrat"—in other words, he is a little bit particular in the choice of his company. It may be that the gossiping paragrapher was never really admitted to the friendship of Mr. de Reszké; and it may be that personal spite and a petty desire to attack Mr. de Reszké in a way that his dignity would not suffer him to notice was the inspiration for the whole thing. Certainly such insinuations about a gentleman and artist like Mr. de Reszké would be the height of insult were they written by an author of any standing; but the stupid and disgusting paragraph was—safety first—printed over a nom de plume.

THOSE A. O. A. PLANS

The project for a traveling opera company on a co-operative basis, to be known as the Artists' Opera Association, announced exclusively and in full detail in last week's MUSICAL COURIER, has many points of interest, for the successful establishment of such a company would mean a great deal to the advancement of the knowledge of, and consequent desire for, good opera in this country.

The aim of the promoters, as announced in the prospectus, is certainly no new one. Here is the way it was stated:

To give to America an opera company which shall present in the principal cities of America, grand opera with the greatest stars and according to the highest standards, and which shall not only be self-sustaining but which shall pay a profit as well.

As long as one can remember it has been the aim of impresarios to present opera "which shall not only be self-sustaining, but which shall pay a profit as well." Some impresarios have succeeded in doing that; more have failed. The very fact that the proposed new organization proposes to present "opera with the greatest stars and according to the highest standards," immediately casts more or less doubt on the possibility of realizing a profit when the standard of salaries for the "greatest stars" of today are considered, and also the immensely in-

creased cost of producing opera according to the "highest standards."

Many other features mentioned in the prospectus are not new. There is, for instance, nothing new in the arousing of local interest through the establishment of a "national social board" and a "national financial board" of the A. O. A. with a representative of every city visited on each of these boards—i. e., two representatives from each city—who will organize committees of "prominent citizens." The social end of the business has been worked before many, many times, and occasionally with considerable intelligence.

Although the prospectus states that the failure of earlier organizations was in part due to lack of proper business methods with local managers, the methods proposed by the new organization are not essentially different from those which have been pursued several times in the past. Here is what the prospectus has to say in regard to these methods:

Local interest is secured through the making of sound business arrangements. The business is not to be speculative. The performances of the company are to be sold to local managers on a guarantee basis of such a nature that the expenses of the organization are provided for and guaranteed in advance of its coming. In addition to these guarantees a percentage agreement will be made with the local managers so that it is to their advantage to exert themselves to the utmost. Since their own profit is greater in proportion to the patronage, they do not spare effort.

The only weak point in this is the fact that the local manager may not see the guarantee at the same level that the company promoters expect. One can, to be sure, lead the local manager to water; but there is no way in which he can be made to drink if he does not care for your brand of aqua pura. There have been numerous instances in which even the "prominent" local board and the supposed guarantee were not sufficient bait for the local manager. Presumably, the name of the Metropolitan Opera Company is expected to be the magic talisman that will unlock the hardest managerial heart. Without doubt it is a good talisman and is quite liable to accomplish at least half of what the promoters expect from it.

The usual thoughtful care is bestowed upon the American singer and his interests:

Since the company is composed of the most famous foreign and American stars available for country wide opera, association with the company will mean much to young American singers. It is proposed to include in the personnel of the company many such. Any young American singer may receive audition from the staff of the company having in charge its musical side. If the singer is, in the opinion of the musical staff, of sufficient promise, that singer will become a member of the company, singing always under the close direction of the staff and studying with the artists who head the company. In this way, it is believed that many splendid voices which have never had their opportunity will secure national reputation and opportunity, and operatic America will come fully to its own.

We do not doubt that the promoters are entirely in earnest in inserting this paragraph into the prospectus; but, at the same time, we doubt very much that the A. O. A., if organized, will produce many more great American operatic artists than have been produced in the past. Great American native operatic singers have all made a success somewhere else first, and come to us only after they have become famous. It may be snobbishness; it may be anything else, but the fact remains that we have not yet developed one of the great headliners at home. As for ourselves, we believe that the kernel lies in the fact that the constant everyday routine absolutely necessary to the development of a great operatic artist is available only on the European continent. Take some of our American headliners. Geraldine Farrar was a star at Berlin before she came here; Mary Garden was a French favorite; while only this past season Italy has discovered and proclaimed Charles Hackett, of Worcester, Mass., the greatest tenor sensation for years. Olive Fremstad is another shining example that comes to mind.

Now, having considered the points in which the A. O. A. project resembles its predecessors, let us take up those two which are peculiar to it.

1. The co-operative basis on which artists will affiliate with the organization.
2. The fact that the Metropolitan Opera Company grants the right to organize under its auspices and patronage.

The co-operative feature of the organization is as follows: The artists agree to accept merely a nominal salary during the season of opera, and at the end to divide the profits between them in proportion to the salary called for by their contracts. That is, if the profits are not large enough to pay the total of the contracted salary, a singer whose contract calls for, say, \$1,000 a performance, would receive twice as much as his proportion of the

profits as another whose contract called for \$500 a performance. The object of this is not to drain the company of its cash resources through the constant payment of excessive salaries. "In this way," says the prospectus, "the constant tax to which other opera companies have been unfortunately subject, and which often proved their complete undoing, has been set at naught."

There is decided merit in this idea. It has often happened that an opera company starting on the road has done bad business the first part of the season, and good business, showing substantial profits, the last part; but the debts owing to the artists and others from the first part of the season have been so large that, notwithstanding a profitable business later on, the books constantly have shown a balance on the wrong side. The present promoters' idea of devoting the cash receipts through the season entirely to the defraying of current expenses, and keeping those current expenses as low as possible, leaving the money in excess to be divided at the end of the season, is sound finance.

The right to announce the organization as affiliated with the Metropolitan Opera Company is certainly of most distinct value, and may spell just the difference between success and failure for the enterprise, if organized. In order best to understand this, the extracts from Otto H. Kahn's letter to the promoters, as published in the prospectus, is reprinted here:

In order to give evidence of my faith in you and my good will and sympathy for your organization, I am ready to accept your invitation that I become chairman of the honorary committee which I understand you contemplate forming and which is composed of representative opera lovers from the cities which your company will visit, and it would give me great pleasure if the members of that committee would find it convenient once each year to assemble in New York at a dinner which I should be honored to give them, in order to exchange views. Mr. Gatti-Casazza is willing, too, to give the benefit of his advice and experience and, although he cannot actively share in the direction of the enterprise, will consent to be named "honorary advisory director" and to authorize you to add to the title of your organization the words:

"Under the auspices of the Metropolitan Opera Company." Or

"Under the patronage of the Metropolitan Opera Company." Or, if you prefer,

"Affiliated with the Metropolitan Opera Company."

The privilege and the honor of being invited to Mr. Kahn's annual dinner, with the consequent appearance of their names in the New York papers—to be copied of course into the local journals—is one which would cause many social leaders in the smaller cities to loosen up very generously when it came to affixing their signatures to a guarantee sheet. This is a clever move. The value of Mr. Gatti-Casazza as "honorary advisory director," and also of the right to use the phrase "in affiliation with the Metropolitan Opera Company," will be more apparent when, later on, one is able to see exactly what significance these connections have for the A. O. A. If the relations between the two

organizations mean that the A. O. A. will be able to have Metropolitan artists for guest appearances in special roles, they will be of considerable value; if, on the other hand, the title and phrase turn out to be merely stars on the A. O. A. flag, the local manager, who is generally shrewd and conservative, will not fail to assess them at their true worth.

Taken all in all, the project is one of great interest, particularly to opera lovers in America. The proposed association has certain advantages which no other organization ever has had. The scheme is cleverly thought out, and the promoters have succeeded in securing certain connections, of which no other impresarios have had the advantage. If managed on legitimate and straightforward lines—and there is every reason to expect that it will be—there are possibilities of a great success present, a success which no one would greet more enthusiastically than the MUSICAL COURIER.

WHAT MR. KAHN SAID

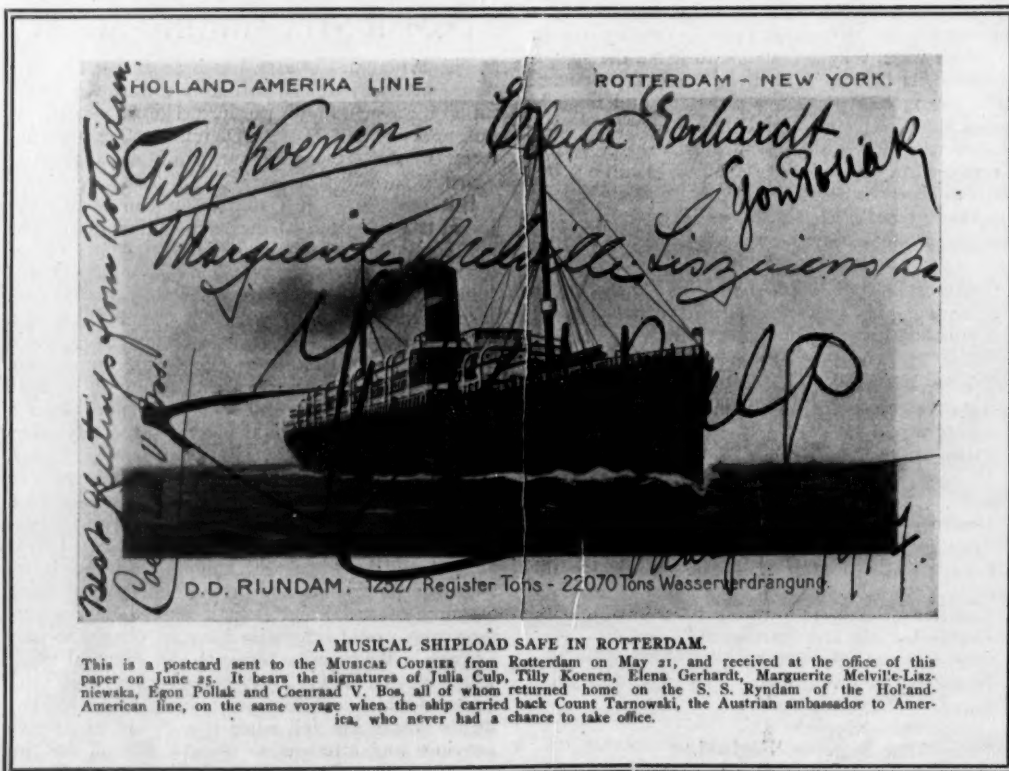
Otto H. Kahn, treasurer of the Civic Orchestral Society and principal mover in its activities, made a short and interesting address during the intermission of the first concert, in introducing Colonel Chatfield, of the regular army, attached to the recruiting service. Mr. Kahn's remarks, of peculiar and timely interest to all friends of music and art, were as follows:

We are Americans, from whatever race we may have sprung, and as such we are servants of humanity and of liberty. We are not called upon to undergo the supreme test and give the supreme proof of our faith and allegiance. With a clear conscience we can say what has been so nobly said 500 years ago by the Parliament of Scotland: "It is not for honor, or for riches, or for glory, that we fight, but for liberty alone, which no good man loses but with his life."

Liberty and love of country are indeed the highest and noblest things that a nation can fight for. But there are other things, high, noble, which in our devotion to this supreme purpose we must not permit to fall into neglect. One of the greatest of those things is art. The bitterness of war and the strident voices of conflict should remain hushed in the house of art, belonging as it does to all nations. The flag of art is still a neutral flag and, please God, it will remain so. In the stress and turmoil of conflict, it is our duty to see to it that the sacred flame burning on the altar of art shall not be extinguished by the storm of the passions of war.

It is in this spirit that my colleagues and myself have again undertaken this summer a series of concerts for the people. And it is appropriate that the excellent orchestra which you see before you should this season be under the direction of a distinguished son of our ally, France—glorious, sublime, heroic France, to which the hearts of all of us go out in deepest sympathy, admiration and reverence. I know you welcome him cordially and, as you will get to know him better, you will come to appreciate at his full and high worth, the new conductor of this organization, Pierre Monteux, an artist of France, and until recently a soldier of France.

But, whilst cultivating art, we must bear in mind that at this time every communal manifestation in whatever direction must be related to the one supreme effort in which



A MUSICAL SHIPLOAD SAFE IN ROTTERDAM.

This is a postcard sent to the MUSICAL COURIER from Rotterdam on May 21, and received at the office of this paper on June 25. It bears the signatures of Julia Culp, Tilly Koenen, Elena Gerhardt, Marguerite Melville-Liszewska, Egon Pollak and Coenraad V. Bos, all of whom returned home on the S. S. Ryndam of the Holland-America line, on the same voyage when the ship carried back Count Tarnowski, the Austrian ambassador to America, who never had a chance to take office.



GIULIO GATTI-CASAZZA'S FIRST AMERICAN SUMMER.

The dangerous condition of travel has compelled Mr. Gatti-Casazza to remain in this country throughout the entire summer for the first time in his life. It is evident that he is finding something to do here. The above picture shows him (second from the right) in a great circus tent, where he recently attended a performance. With him (left to right) are Mrs. Ottokar Bartik, Mrs. F. C. Coppicus, Mr. Coppicus, his secretary, and Ottokar Bartik, ballet master at the Metropolitan.

we are engaged and which every man and woman of this country must keep before themselves in everything that he or she does, thinks or aims to accomplish at this time. The keynote of our activities must be patriotic service. It is to emphasize this relationship that we have arranged that at every one of these concerts some distinguished speaker shall appear to say a few words to you on the subject of patriotic service and duty as these may relate to particular and concrete objects to be aimed at and sustained.

"Where speech ceases there music begins," said Carmen Sylva, according to the Nineteenth Century. We thought so, because most of the singers we know cease to say anything when they begin to sing. When vocal music begins most of the speech becomes oo ah i aw r-r-r-o- nee nit pay. Carmen Sylva must have heard an opera in Roumania—or was it Bulgaria? Those Balkan states often appear to be interchangeable.

THE BYSTANDER

Two Concerts—Those S. S. Banners—Faking—Gloucester and a Conundrum

Well, I went up to the first Civic Orchestral concert at St. Nicholas Ring last Wednesday night. I had been up there too the Friday evening previous, and must admit that I had a better time at that concert. Mr. Ted (Kid) Lewis engaged in some very mixed harmony with Mr. John Britton of Chicago, familiarly known as Jack, during the progress of which Mr. Lewis' sforzando proved to be a little stronger than Mr. Britton's, although both of them were still quite fit at the end of the suite of ten numbers which they performed.

But the Civic concerts this year are better than last year—you couldn't smoke in Madison Square Garden.

It seems to me also that the high cost of prohibition at these concerts is enough to drive anybody to real drink, especially with one of the city's popular cafés (name not mentioned) right next door. Fruit lemonade cost—at least according to the program, for I couldn't afford any, even if I had had a hankering in that direction—one quarter per throw; ginger ale the same, and with lime or lemon, thirty-five; iced tea, twenty-five; iced coffee, thirty, and a mineral water split, twenty-five. Besides tips!

The aforesaid café (free advt.) is anywhere from a nickel to fifteen cents lower on the same goods. Personally I have been rather inclined to climb on the war wagon, but if our Civic friends are going to make it hard like that, I shall remain in my present unregenerate condition.

It is funny how poorly acquainted some of our leading singers, especially those of the female persuasion, are with the National Anthem. On the evening of one of the big benefits at the Metropolitan last spring, I dropped into the dressing room and saw my friend Alphonse in the shirt sleeves of his tuxedo suit, perspiring in a way incommensurable with the outside temperature.

"What is the matter?" I asked.

"Confound it," replied he, "I swear I'll never help at one of these benefits again! I just had to go down into the box and prompt Mme. So and So in 'The Star Spangled

Banner.'" And she only sung the first and the last verse at that.

It was only a week or so later that another well known artist sang the national hymn on the same stage with the flag in her right hand, and a handkerchief in her left, in which was concealed a little piece of paper with those easily forgettable words. To tell the truth, the glances which she stole at the end of each line of all except the first verse did not exactly add to the spontaneity of the occasion.

The last occasion was only a short time ago. A very pretty young lady singer came out, like the lady in the last paragraph, with the flag in her right hand, but unfortunately forgot to grasp her memory or anything else in her left, for she hitched the refrain of the last verse on to the end of the first verse, proclaiming proudly that the "star spangled banner in triumph shall wave," before she had inquired whether or not it still waved. I know she was wrong, because the words were printed on the program.

But an average of three mistakes out of three tries for three singers is batting close to 1000.

Many thanks to H. L. P. of Pittsburgh for the first reply to the Bystander's agonized appeal for help. It's a good story, too, and, what's better, a true one.

Harold Bauer was playing out there once, and a friend of H. L. P.'s went to hear him. Directly behind this friend sat a very much interested and enthusiastic, though evidently musically uninformed, couple. One of the works which Mr. Bauer played called for several glissandi. The interested couple listened with great attention to the first two; but when he played the third one, it was too much for one of them.

Leaning over to the other, she said in a stage whisper, "There now; look at him fakin' those runs!"

Germany has a Frankfort-am-Main and a less known city of the same name on another river, called Frankfort-am-der-Oder; but it remained for Arthur Alexander, who is spending the summer up there, to name the New England dried cod fish metropolis, Gloucester-am-der-Odor.

Incidentally, it was at the Civic concert that one of my martial friends asked me if there was really any difference between a countersign and a bar check. Subtle!

BYRON HAGEL.

I SEE THAT—

Isadora Duncan and her pupils will tour next season. Chicago's Studebaker Theatre will probably house comic opera under Bernard Ulrich's direction.

Frances Alda sang at the Stadium at Italian Commission welcome.

Philip Berolzheimer received valuable Liszt, Brahms and Guilmant documents on his fiftieth birthday.

Maurice, the dancer, has gone to join the Morgan, Hartjes ambulance section.

Alfred Hertz won his case and is now a full-fledged American citizen.

Eleanor Spencer will conduct a class for advanced piano students in New York this summer.

Even Mme. Galli-Curci's gowns have an artistic message. The Zoellners will spend the summer as guests of Mrs. A. Coonley Ward at Wyoming, N. Y.

Northwestern University has conferred the degree of Doctor of Music upon Clarence Dickinson.

Mme. Giorgio Polacca has received her divorce.

The New York Arion Society has sold its club house and furnishings.

Yvonne de Treville's singing helps recruiting.

John McCormack gave a big benefit concert in Boston.

Ester Ferrabini's success at the Boston "pops" resulted in an immediate re-engagement.

The New York Mozart Society has presented the Red Cross with three ambulances and a kitchen trailer.

Albert Lukken and the students of the University of Wyoming gave the first music festival in that State.

Anna Case has written the words and music for a patriotic march song entitled, "Our Country."

The annual convention of the California Music Teachers' Association is from June 29 to July 3.

Marie Kaiser is now Mrs. Duncan Roderick Cumming.

Sam Trimmer leaves soon for France.

Walter Damrosch is president of the New York Musicians' Club.

Elsie Behymer is engaged to Dr. Egbert Moody.

Digby Bell is dead.

"Prométhée," a lyric tragedy with Faure's music, was produced in Paris.

The American Red Cross Musicians' Unit has been organized.

Marion J. Marsh is now Mrs. P. E. Bannerman.

Three pupils of Esperanza Garrigue have been accepted by the Music League of America.

Marie Roemaet won \$1,000 prize at the Institute of Musical Art.

Chicago Orchestra musicians are insured free of charge.

Eva Mylott was married last week to Hutton Gibson.

Carolina White and Alice Nielsen will star in comic opera next season.

Anna Case, Isolde Menges and Joseph Bonnet were recent concert-goers in Montreal.

Grace G. Gardner's summer school is at Hillsboro, Ohio.

The Ohio music teachers are meeting in convention.

Anna Case, Maggie Teyte and Robert Lortat were soloists at the first two Civic Orchestra concerts.

The Chicago Opera Concert Bureau has been established by Campanini.

Marie Sundelius will spend the summer at her home in Bridgton, Me.

The Boshko sisters will summer at Manhattan Beach, L. I.

Percy Grainger has enlisted as a bandsman in the United States Army.

Mme. Carreño's reminiscences are published in this issue.

The Los Angeles Symphony Orchestra has been in continuous existence for twenty years.

The Society of American Musicians will promote the works of American composers.

Edgar Stillman-Kelley has been made a Doctor of Laws by the University of Cincinnati.

Daniel Mayer's two sons in the English army are well.

Henry T. Fleck is chairman of the New York Fourth of July music committees.

The youngest Los Angeles composer is Cynthia Kroeck, aged four.

O. K. Erhart wants Congress to make "Dixie" the national war song.

The Bournemouth (England) Municipal Orchestra gave thirty-one symphony concerts last season.

The Russian Ballet is delighting Parisians.

César Franck's "Patrie" waited forty-seven years for a publisher.

Francesco Daddi is to sing at Ravinia Park.

Behymer and Berry will have their La Scala Opera Company in the field again next season.

This number marks another educational milestone.

H. R. F.

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ACROSS THE COUNTRY

(Continued from page 17.)

delighted her audience at the convent with several charming selections during the commencement exercises.

Los Angeles, Cal.—(See letter on another page of this issue.)

Mobile, Ala.—The ninety-seventh annual commencement exercises of famous old Spring Hill College took place in the auditorium of the Battle House on Saturday morning, June 16, the program including several splendid numbers by the musicians of the college. The College Orchestra rendered in good form the "Pique Dame" overture (Suppe) and the "Liebesfreud" (Kreisler). Ferdinand J. Milhas, violinist, played the Scene de Ballet (De Beriot).

Montgomery, Ala.—The Montgomery Music Study Club will attempt to arouse interest in a movement on foot to foster community singing in Montgomery County. A committee from the Music Club is present at the Strand Theatre at each performance to encourage the audiences to sing "The Star Spangled Banner" and other national and patriotic songs. The musicians are scattered through the audience, and when the words are flashed on the screen the orchestra plays the accompaniment. Many Southern cities are developing much interest in the singing of these songs through the medium of the picture houses, and Montgomery is anxious to be the pioneer in Alabama to really make a feature of this form of community singing.—Friday night, June 15, at his studio on Capitol Heights, the vocal pupils of William L. Van Pelt gave an enjoyable recital. The program included numbers by Dorothy Thornberry, Thelma Smith, Sarah Taylor, Hulitt Smith, Ela Platt, Mrs. J. G. Thrasher, William Perdue, Ruth Stough, Mrs. R. T. Cain, Walter Monroe, Daisy Weld, Mrs. Harris Moriarty, Robert Gorrie, Elizabeth Cooke, Mrs. Alexander Cassimus, Mrs. S. E. Washburn. Mary Belle Schwend was the accompanist.—Professor T. C. Calloway, organist and director of the First Baptist Choir, will arrange a number of special musical services to be held at that church during the summer months. The program on June 17 was as follows: Anthem, festival Te Deum (Dudley Buck); baritone solo, "The Lord Is My Shepherd" (Bassford), Hugh Stuart; organ offertories by Hauptmann and Kreisler; quartet, "How Long Wilt Thou Forget Me?" (Pfeiffer); anthem, "Hark, Hark, My Soul," Harry Rowe Shelley; soprano and contralto duet, "Hear Us, O Lord!" (Marston), Mrs. F. B. Neeley and Eloise Cromwell; quartet, "Bow Down Thine Ear" (Horatio Parker), organ postlude (Palestrina).—The Fourth Regiment Band gave a delightful concert at Hazel Hedge on last Friday for the benefit of the Boy Scouts.—Mr. and Mrs. C. Guy Smith, who are directing the music at Court Street Methodist Church, are making quite a feature of the summer musicales at the evening services. One program included: Organ prelude, "Intermezzo" (Bizet); contralto and bass duet, "The Lost Chord" (Sullivan); solo, boy soprano, "My God and Father, While I Stray" (Marston), John Mumford De Jarnette; organ solos, "Triumphal March" (Costa); "The Vision" (Bibb); anthem, "Saviour, Breathe an Evening Blessing" (Schrecker); contralto solo, "Sheep and Lambs" (Homer); organ postlude, improvisation, Alonzo Meek. Besides Mr. and Mrs. Smith, the regular choir is composed of Mrs. William Teague, soprano, and Hugh Sharp, basso. The organist is Alonzo Meek.—Dora Sternfield, pianist-teacher, gave a complimentary recital to her pupils at her Alabama street studio. Miss Sternfield's selections were received with eager applause and appreciation. The program was as follows: Organ fantasia and fugue, G minor (Bach-Liszt); sonata, op. 78 (Beethoven); "Dance Negre" (Cyril Scott); "Butterflies" (Olsen); rhapsody in B minor (Brahms); scherzo (Mendelssohn); pastoral and capriccio (Scriabin-Tausig); prelude, berceuse and nocturne in G major (Chopin); impromptu valse (Liszt).—The seventeenth annual commencement of the Hammond School of Music occurred recently. The pupils of this popular institution gave a matinee and an evening recital in the Sidney Lanier Auditorium. Three students were awarded certificates: Ora Ethridge, contralto; Mrs. C. A. Barrett, mandolin; Ida Lee Crowley, piano. The principal features of the concerts were the symphony orchestra, the third act from "Faust," with Mrs. J. J. Lister as Marguerite; the fourth act of "Trovatore," with Mrs. Lester as Leonora, Miss Ethridge as Azucena, and Howard Foster as

Manrico.—The fifteenth annual recitals of the Eilenberg Piano Studio were given Friday and Saturday evenings, June 15 and 16, in the Sidney Lanier Auditorium. Four young soloists, Virginia Beauchamp, Frances Feagin, Olive Gardner and Isabel Landan were introduced to the Montgomery public and displayed quite a marked degree of technic and musical understanding. Especial mention should be made of the Mozart D minor concerto played by Theodosia Lee and the concert polonaise played by Bessie Reese; also of the brilliant quartet arrangement of Weber's "Invitation to the Dance."

Montreal, Canada.—Isolde Menges gave a most successful violin recital at the Ritz-Carlton before a large and appreciative audience. Her reverential reading of Bach's suite was the chief feature of the concert, which

erine McP. Bryar, Beulah Fowler, Ruth C. Johnson, Mrs. Herbert J. Kreiling, Ruth Lamm, Anna Nesbit, Marie G. Roehrich, Hilda C. Sonnenfroh, Lois Turkle, Gertrude Willey, Olga Zinsmeister, Raymond Cook, T. Ray Hershey, Floyd Gregory, Thomas A. Porter and A. Wayne Willey in a song recital at Carnegie Lecture Hall. Songs by Edwin Schneider, Gounod, Florence E. Chipman, Bruno Huhn, Balfé, Henschel, Nevin, Hawley, Grieg, D'Hardelot, Bartlett, Henry Geehl, Frank Hastings, Ronald, Campbell-Tipton, Arditi, Burleigh, de Koven, Huntington-Woodman, Puccini, Neidlinger, Leila Brownell, Reynaldo Hahn, Saint-Saëns, Mrs. Beach, Verdi, Schubert, Kursteiner, Charpentier, Carl Bohm, Handel and Bemberg were presented in a manner which bore evidence of the excellent training which Mr. Siefert has given. Marion Grace Faville played the accompaniments in musicianly style.

Pittsford, N. Y.—At the residence of Mr. and Mrs. Oscar Bodler, Long Meadow, a charming musicale was given on the evening of June 5 for the benefit of the Parents and Teachers' Association of the Pittsford schools. The following Rochester and Pittsford musicians furnished the program: Mrs. Earl Neville, soprano; Jessica Requa-Cole, contralto; Ralph Scobell, tenor; Edith Thompson, pianist; Cecil Miller, dancer, and Herbert Soule, cellist. Mrs. Oscar Myers and Mrs. Herbert Soule furnished the accompaniments of the evening. It is understood that a splendid sum was raised for the benefit of the Pittsford schools.—The annual meeting of the Western New York Chapter of the American Guild of Organists was held June 14 at the home of Mr. and Mrs. Walter Carter, Long Meadow. The following officers were elected for the ensuing year: Dean, Walter Carter; subdean, Norman Nairn; secretary, Mrs. Wallace Miller; treasurer, Lucy MacMillan; registrar, Gertrude Miller; executive committee, Mrs. Charles Garner, William Bembow of Buffalo and Paul McCarty.

Potsdam, N. Y.—Sir Henry Smart's cantata, "King Rene's Daughter," was presented by the special music students of the Potsdam Normal School on Friday evening, June 1, under the direction of Erva E. Skinner. They were assisted by Ellen Snyder Morgan, soprano; Irene V. Schram and Ora C. Spencer, mezzo-sopranos; Helen L. Cowan, contralto; Ellen Hetchler, Loise Munger, Lura Swift, Frank Bishop, violin; Paul Oliver, flute; Nelson Taylor, cello, and Ruth Boynton, organ. Katherine Davine was at the piano for the overture, and Katherine Holbrook furnished the piano accompaniments. Charlotte Berkeley formed one of the quartet in "Who Hath Seen the Troubadour." Others who participated were Esther Cushing, Erva Franklin, Kathryn Gerety, Genevieve Fisk, Ruth Ingalsbe, Anna Moore, Elizabeth Mowry, Margaret O'Boyle, Marie O'Brien, Mary O'Hara, Nellie Wakefield, first sopranos; Isabel Burgey, Katherine Davine, Ruby Hall, Ida Hildreth, Alice Keegan, Dorothy Leonard, Irma O'Neal, Lillian Narrow, Grace Shaw, Antoinette Smalley, second sopranos; Clara Austin, Frances Brennan, Myrtle Hynemann, Kathleen McNamara, Genevieve Rozon, Emma Wilbur, first contraltos; Cecil Nellie Currier, Jennie Hughes, Gladys McGee, Irene McLaughlin, second contraltos.—On June 21 the graduating class of the Crane Normal Institute of Music presented a recital of songs by American composers and "The Chambered Nautilus," assisted by Nelson Taylor, cello; Paul Oliver, flute; Helen Hosmer, piano; Elsie Elsaesser, organ; Mabel Bredenberg, Mary Lucey, Ellen Nelson and Edith Taylor, accompanists. The members of the class are Ruth Mary Boynton, Mabel Elinia Bredenberg, Ruth Marie Briggs, Laurel Opal Bump, Helen Louise Cowan, Bernice Luise Eastman, Carmen Margaret Flint, Lucy Ayer Gatchell, Ellen Tupper Hetchler, Esther Louise Howard, Katherine Clark Jones, Mary A. Lucey, Margaret Esther Maroney, Ellen Victoria Nelson, Lillian Elizabeth O'Hara, Constance Louise Monsel, Pearl Kathelene Quimby, Mary L. Rowe, Irene Clotilda Schmit, Irene Vestaline Schram, Lucina May Senter, Susan Edith Taylor and Marion Palmer Waldorf.

Rochester, N. Y.—A splendid demonstration of the thorough and capable work of Edgar Rose, of this city, as a piano teacher, was shown in the recital of his pupils on the evening of June 5 in the Genesee Valley Club recital hall. The following pupils appeared in a well arranged program of compositions by the masters: Sadie Levin, Evelyn Zweig, Lillian Rose, Fannie Horwitz, Florine Reynolds, Mathilda Gerhard, Walter Wagner, Francis Terrill, Jerome Cohen, Lesser Fishman, Charlotte Rosenberg, Harold Paley, Francis Van

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was applauded heartily. F. H. Blair acted as accompanist.—The visit of Anna Case was looked forward to with great pleasure by music lovers, who were greatly charmed by her artistic work. The audience which filled the Arena was lavish in its applause of the various items on a well selected program. A. P. Stuart was at the piano.—Joseph Bonnet drew an enthusiastic audience to Maisonneuve Church, which was filled to capacity. The famous organist sustained his reputation in a fine program of modern music and toccata and fugue in D minor of Bach, several of his own compositions receiving much favorable appreciation.—The Boston English Opera Company gave performances of Verdi's "Trovatore" and Gounod's "Faust" before crowded houses in His Majesty's Theatre. Worthy of very special mention was the work of Nelli Giordini and of Signor Trevisu, who did much to make the productions successful.

Pittsburgh, Pa.—On Friday evening, June 8, John B. Siefert presented his pupils, Ruth V. Andrews, Kath-

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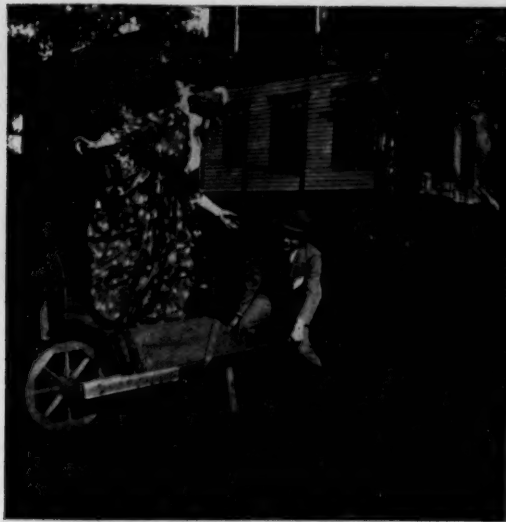
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CLAUDIA MUZIO ON HER VACATION.

These pictures, taken at the Muzio summer home in Flushing, L. I., show Claudia Muzio and Gennaro Papi skylarking at the party given on Papa Muzio's sixty-ninth birthday; Miss Muzio after having bought a Liberty Bond; and Miss Muzio saluting her papa in honor of his birthday. On July 1 she will be soloist at a concert of the Civic Orchestral Society.



der Meid, Esther Lowes, Virginia Thompson, Anna Kopf, Bonita Katz, Esther Cohen, Janice Harrington, Jerome Diamond, Claudia Goldstein, Ida Rosenthal, Freida Epstein, Avis Jameson, Kathryn Farrell, Mildred Bond, Grace Atkins, Brent Wood, Edna Miller, Esther Deterling, Anna Walker, Gertrude Miller, Lorimer Eshelman, William Weinrib, Evelyn Rosenbloom and Francis Rosenberg. Special mention should be made of the playing of Miss Epstein in the Rubinstein concerto, first movement, and Mr. Weinrib in the Liszt concerto, E flat, each with Mr. Rose at second piano, also of Mr. Eshelman's performance of Liszt's "Waldesrauchen."—A large number of the pupils in the intermediate and advanced classes of the Dunning system of piano instruction as taught by Jeannette Currey-Fuller of this city gave a recital in the assembly room of the Institute of Musical Art on the afternoon of June 7. Mrs. Fuller deserves much credit for the arrangement of the program and the splendid way in which these embryo musicians performed. The following children played: J. Rush Rees, Jr., and Henrietta Rees, Dorothy Wellington, Esther Haines, Donald MacAlpine, Cecil Cone, Margaret Lewis, Carlisle Fisher, Chester White, Edna Faulkner, Ellen Morehouse, Frederick Cummings, Gertrude Kudman, Clarice Herrick, Francis Moulthrop, Ruth Moore, Raymond Beckwith, Virginia Lewis, Amoret MacDowell, Katherine and Eleanor Foulkes, Betty Fuller, and Wilma Shannon.—Gladys Hunt and Ffrangcon Roberts, pupils of Marvin Burr, were heard in recital in the Burr studios. Miss Hunt and Mr. Roberts acquitted themselves well in a program of numbers likely to tax more mature artists.—At the Institute of Musical Art Ernestine Powell, Helen Crouch and Helen Wetmore, pupils of Alf Klingenberg, gave their graduation recital. Miss Powell played Schumann's Fasching-Schwank (first movement), Moszkowski's valse in E, Liszt's Hungarian Fantasia, and Chopin's two etudes in G flat. Miss Wetmore gave Debussy's Arabesque, Rachmaninoff's Melodie, Chopin's etude, op. 25, No. 1; Liszt's Gondoliera and Grieg's concerto (first movement). Miss Crouch played as her numbers Rhapsody, op. 79, No. 1, by Brahms, Intermezzo (cradle song), op. 117, by Brahms; Minuetto by Sgambatti; etude, op. 25, No. 7, by Chopin, "March of the Dwarfs," by Grieg, and the first movement of the Rubinstein concerto.

San Diego.—Many leading musicians of the city were present at the San Diego clubhouse recently to listen to an interesting program which was presented by the advanced pupils of Florence Schinkel Gray. Although each performer's work was marked by individual characteristics and personal interpretation, one of the most enjoyable features of the evening was the splendid quality of tone attained by all. Bach, Brahms, Schumann and Debussy numbers were contributed by Frances Garland, who plays with an innate art combined with delicacy in phrasing. In numbers by Mozart, Leschetitzky and Liszt, Maria Lane displayed her technical accomplishments with much grace. The audience especially enjoyed the firm, resolute touch and masterly tone which Mrs. H. W. Sherman achieved in Chopin's A flat ballad. Jessie Rubin, a younger but promising artist, gave the Grieg piano sonata and numbers by Liszt and Weber, displaying temperament in all that she did. The program closed with a group including three Chopin numbers, which were played with authority by Wesley Peterson. When one considers that Master Peterson is only twelve years of age, his masterly conception of these numbers is really remarkable. Much credit is due Mrs. Gray for the uni-

formly excellent work which the large audience was not slow to appreciate.

Santa Barbara, Cal.—(See letter on another page of this issue.)

Seattle, Wash.—Grace Farrington Homstead, soprano, presented her advanced pupils in a recital June 18. Most of the participants are professional singers and they are indeed a credit to their worthy guide and teacher. It is a cause for regret to music lovers here



WESLEY PETERSON,
Pupil of Florence Schinkel Gray, San Diego.

that Mme. Homstead leaves shortly for her home in Boston and that in the fall she will open a studio in New York. Those who were heard at this recital were Mrs. Keith, Esther Waterman, Ruth Roadstrom, Ethelynde Thurber, Oliver Hartung, Lovina Dunbar and George Hastings.—That the Dalcroze Eurhythmics has become a recognized system of education in Seattle is evidenced in the large and attentive audience that was present at the demonstration of this work given by the pupils of Elsie Hewitt McCoy recently in Douglas Hall. While the psychological process of the training may not be perceived by some or the musical basis understood by the non-musician, the fact apparent to all is that fifty or more pupils, ranging from babies of five to those of high school age, gave examples of original and spontaneous exercises with absolute self possession and a concentration that enables them to follow most difficult demands on both mental and physical capacity. Indeed, the ease and grace with which the physical response is made proves how complete the mental control is becoming. There is a decided advance in the character and beauty of the work since the midyear demonstration, giving the best evidence of the fundamental thoroughness and ability of Mrs. McCoy to develop her pupils. The program

ranged from exercises showing mental and muscular control, musical understanding and plastic work, to the application, in interpretations of compositions by Dalcroze, Bach, Reinhold, Schumann and Grieg.—The Seattle Men's Chorus, with Milton Seymore directing, gave a delightful program June 20.—Under the auspices of Governor and Mrs. Lister and the wives of the State executive officials, Ernest Elwyn Fitzsimmons, Seattle correspondent for the MUSICAL COURIER, appeared at a concert on June 15. The event was in the nature of a Red Cross benefit concert, the proceeds being used to buy woolen sweaters for the sailors on the battleship Washington.

Selma, Ala.—O. K. Erhart, musical enthusiast and prominent Rotarian, has issued an appeal to the Rotary Clubs of the United States to get behind a movement to have Congress declare "Dixie" the national war song to be sung with the national anthem, "The Star-Spangled Banner." Mr. Erhart has received assurance of sympathetic co-operation from all parts of the country. He is now making a strong appeal to senators and congressmen, urging them to forward the movement by appropriate national legislation. Mrs. James Fullerton Hooper, Alabama president of the Federation of Woman's Clubs, and a loyal member of the Selma Music Study Club, is also urging the Federated Clubs to back the adoption of "Dixie," the words to be changed as seems most appropriate.—The pupils of Sarah Ward gave their closing recital at her studios on Thursday, June 14. The voice and the piano solos especially showed much credit to this gifted teacher. Those taking part were Mesdames Will Craig, William Woolsey, H. H. Haygood, C. F. Farrington, Misses Allene Moore, Pauline Gamble, Anna Belle Seymour, Virginia Brown, Edith Fulford, Lois Rudolph, Rella Rudolph, Marie Kirkpatrick, Sarah Catherine Frost, Willie Jane Frost, Lucy Paisley, Sarah Bayne, Myrteline Kirkpatrick, Elizabeth Rountree, Sallie Faulk, Minnie Barte, Mildred Kirkpatrick, Irene Denson, Annie Louise Lawrence, Ruth O'Gwynn, Lila Holsten, Louise Bulher, Angeline Paisley, Pauline Young, Louis Bayne. The program consisted of German, French and American compositions.

Tampa, Fla.—On Wednesday afternoon, June 6, Helen Steer-Saxby presented her pupils in a piano and voice recital. The playing of the first movement of the Mendelssohn concerto in G minor by Olga MacIntire deserves special mention. Miss MacIntire shows remarkable talent and skill for such a young girl. Several selections were sung by Mrs. Claude Park and Mrs. Floyd Miller, two of Tampa's most popular singers. They also sang a duet, "A Madrigal," an original composition by Mme. Saxby.—On Wednesday afternoon, June 13, Mamie Costella Danson presented Fredericka Vatterlin in a piano recital. The program was one requiring much skill and musical insight and was given with unusual brilliance for a musician in her early teens.—A program of unusual interest was given on Thursday afternoon, June 14, by the pupils of the Virgil School of Music, under the direction of Mabel M. Snively. Some of the very young pupils illustrated the elementary principles taught in the Virgil Method, some of the more advanced pupils giving illustrations for the appliance of these principles in music. Several solos were played with remarkable precision and fine tone work.—Elizabeth Daugherty, pupil of A. K. Virgil, charmed her audience recently in a piano recital of Miss Snively. Miss Daugherty combines a fine singing tone with power and poetic interpretation.

Yonkers, N. Y.—(See letter on another page of this issue.)

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MUSIC AS INFLUENCED BY THE REFORMATION

By CLEMENT ANTROBUS HARRIS

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Religion, at least as understood by the reformers and their opponents, is the most doctrinal thing on earth; music the least doctrinal. Yet from the days of the Seven Sacred Sounds of the Egyptians, and of the 288 singers and 4,000 who "praised the Lord with instruments" in the Temple at Jerusalem; through the centuries when musical missionaries from the great cathedral choir schools spread Plainsong through Christendom, down to our own day when the authors of revival movements rely hardly more on preaching than on singing, religion and music, perhaps because of this very antithesis, have been indissolubly associated. What, then, was the effect on the "Handmaid of Religion," as music has well been called, of the great sixteenth century upheaval in the house of her mistress?

It is an evidence of this close association between divine truth and the "Divine Art" that Martin Luther appears as certainly, if not so prominently, in histories of music as in histories of the Reformation; and the musical editor of Edward VI's English Prayer Book, John Merbecke, as certainly appears—or should—in histories of the Reformation as in histories of music, for his Concordance to the Scriptures and Notes thereon would have brought him to the stake but for the intervention of friends at court.

The attitude of Luther and of the English reformers towards church music was sympathetic and farseeing. Its basic principle was both conservative and liberal. Gregorian music was retained when it would bear the substitution of vernacular for Latin words. New music, both original and adapted—in some cases from secular sources—was added for those parts of the reformed service for which Plainsong was not to be found, or was unsuitable.

"Music," Luther declared, "is a beautiful and glorious gift of God, and stands next to theology. I myself would not give up my humble musical requirements for a great deal." In his preface to Johann Walther's Sacred Song Book, published in 1524, after much praise of music, he says: "The singing of sacred songs is good and agreeable to the Almighty, and this, I believe, must be the feeling of every Christian. . . . He who knows this art is ennobled by it and has aptitude for all things. . . . Kings, princes and nobles should encourage music. It is their privilege to uphold the fine arts. . . . I am not of opinion that the teachings of the Gospel tend to check the growth of art, as some deluded clericals pretend. It is my habit that all arts, especially music, might advantageously be used in the service of Him who has created them." He strongly advised that the style and form of the tonal writing of the Reformed Church should be modeled on the music previously existing. In the early Lutheran Church, psalm, gospel, lesson and collect tones, antiphons, hymns, sequences and other forms and melodies of the old Gregorian song were continued in use. There was also kept that peculiar kind of chant recitation which had been adopted by the priests when celebrating the Holy Eucharist; and though now the Gospels and the Epistles were chanted in alternate verses by priest and congregation, or priest and choir, the rhythm throughout was the same as that of the "accentus" and "concentus" of the old church song.

Luther Advances Music

But it is not enough to say that under Luther music did not go backward; it did much more—it bounded forward. "It was not till some years after the Reformation that the art of music arrived at a state of perfection equal to that which the other arts, especially the plastic, already enjoyed. Fifty years after the death of Luther the musical service of the Reformed Church had attained comparatively a state of efficiency which it had taken Catholic music a thousand years to acquire."

The chorale of the Reformed Church was more nearly related to the Volkslied, or folksong—from which many of the canti firmi in use had been derived—than the Gregorian chorale had been; it was more dramatic, elastic. The singing of popular sacred songs of this character in place of settings of the "Ave Maria," "Ave Maris Stella," "Regina Caelorum" and "Salve Regina," from which they differed in the character of the text, expression and melody, gave birth ultimately to a new class of music—cantatas, passion music and oratorios. Into these was infused a dramatic expression previously unknown in church music; a new spirit and a new life were engendered. "Evangelical song did . . . wend its way upwards from the days of Luther, until it reached the glorious climax secured for it by Bach, which, we might say without fear of contradiction, has never been surpassed." (Naumann, History of Music, pp. 427-9.)

The attitude of the English reformers was as favorable to music as was that of Luther. Henry VIII was himself a composer, and one whose church music does not owe its survival during 400 years—a new edition was published a few years since—wholly to the kingship of its author. Had his interest in the Reformation been less mundane than it was, he still would have been unlikely to have sanctioned any needlessly drastic curtailment of church music. Nor was his too faithful liegeman, Cranmer, likely to have done so. Knowledge of musical theory was one of the qualifications for high clerical office in those days, and after compiling the Litany—the first office rendered into the vernacular—in 1544, Cranmer himself adapted to it the old Plainsong as being, to quote his letter to the king, "a sober and distinct note."

What Cranmer did for the Litany, John Merbecke did, six years later, for other offices, issuing, in 1550, his

famous Boke of Common Praier Noted. And the Responses which Merbecke "noted" Thomas Tallis harmonized; and Merbecke's Communion Service and Tallis' "Responses," more than 350 years after they were written, are in constant use, especially the latter, in the farthest corner of the earth to which the English Church has penetrated.

It is perhaps only fair to say that Tallis, or "Tallys," as he spelled the name himself, unlike Merbecke, is believed to have been but lukewarm as a reformer. There appears, however, to be no better evidence of this than his having published a set of Motets as late as 1575 in the discarded Latin tongue.

The First Chants and Anthems

In addition to adaptations of the old Plainsong, new music was written for the Kyrie, Credo, Sanctus and Gloria of the new vernacular Communion Service which now took the place of the Latin Mass, and to the Canticles at Morning and Evening Prayer. Nor was this all; the new Liturgy brought into being two new musical forms—the Anglican chant and the anthem. Tallis wrote the first known Anglican chants; Dr. Tye, Tallis, and Wm. Byrd the first anthems. Byrd was avowedly antagonistic to the Reformation movement, but Dr. Tye was apparently not unfavorable to it. He translated the first fourteen chapters of the Acts of the Apostles into English verse of the Sternhold and Hopkins type, and set them to music.

The adoption of the vernacular tongue in public worship heralded a great activity in the composition of sacred music. Ere long the English Church had acquired a large and rich library of anthems and settings of the Canticles—a library which, to the inexpressible mortification of musicians, was ruthlessly destroyed during the Commonwealth.

Though other causes than the Reformation may have contributed to such a result, it is at least significant that the age immediately following the Reformation is known as the "Golden" or "Augustan" age of vocal music in England. It was an age when, especially in the composition of madrigals, if the country had equals, she had, with the exception of Palestrina, superiors nowhere.

But more may be claimed for the Reformation than the evolution of the Anglican chant, anthem, and vernacular service music. To it is undoubtedly due, if not the inception of oratorio, its development from a seedling; and the phenomenal growth of hymn singing.

The germ of oratorio is to be found in the "mysteries" and miracle plays of the Middle Ages. These were, of course, chiefly dramatic, but as early as the beginning of the fourteenth century music was a prominent feature. Moreover, in one of the most celebrated of these plays, "The Thuringian Mystery, or Parable of the Ten Virgins," first produced on April 24, 1322, prayers to the saints and even to the Blessed Virgin are condemned! Mary, interceding for the Virgins, is rebuked by Christ, who replies:

"Be still, mother dear, I command thee;
For this prayer of thine cannot be."

That the play was understood as a condemnation of contemporary doctrine is shown by the action of Frederick the Joyful, Landgrave of Thuringia. He left the performance in hot indignation, exclaiming: "What will now become of the Christian Faith, and to whom shall we turn if the intercession of the Mother of God and the holy saints availeth nothing?" He died shortly after this event, partly, it was said, as a consequence of his excitement. Though, therefore, the germ of oratorio is not a product of the Reformation, the Reformation is undoubtedly to some extent a product of a crude form of oratorio.

A not dissimilar and more recent germ is to be found in the services of devotional music, *Laudi Spirituali*, with addresses and dramatic representations of sacred subjects, with vernacular words, which took place in the church of St. Maria in Vallicella, Rome, about 1580, under St. Philip Neri. It is from these performances taking place in an oratory that the term "oratorio" is derived. Twenty years later Emilio del Cavaliere produced in Rome a work called "La Rappresentazione dell' Anima e del Corpo," which was wholly musical, and which therefore, though intended to be acted, and including an optional dance, is usually regarded as the first oratorio proper.

The Evolution of Oratorio

A cynic has said of the Scotsman that he is "never so much at home as when abroad." One is reminded of the saying in studying the evolution of oratorio. A seedling of the Roman Church, it has found its most congenial soil in the Reformed. Appealing to the highest religious consciousness by uniting the power of music "with the understanding also," it flourishes only where there is unrestricted access to the vernacular scriptures, and intellectual freedom. Of fifty-two oratorios named by an expert writer, apart from any ecclesiastical or national question, as typical of this form of composition, twenty (including the second oratorio of historical importance, Schutt's *Die Auferstehung Christi*, 1623) are German, sixteen English, ten Italian, three Austro-Hungarian, and three French. That is, thirty-six have been produced in two countries where the Reformed Church is predominant, and sixteen in three countries predominantly nonreformed.

But while the oratorio forms the high water mark which the Reformation has left on music artistically, it does not represent its most potent and widespread effect. This undoubtedly has been in the phenomenal development of hymn singing and corresponding activity in the composition of tunes.

In pre-Reformation days hymns were comparatively few in number. An evidence of this survives in the English prayerbook, which, comprehensive as it is, contains a hymn only in the Ordinal. And though translations were supplied to the laity in primers, the hymns were sung in Latin. Chaucer, it is true, gives an English hymn to the Blessed Virgin; and in 1414 some psalms, and, later on, some carols and hymns were issued in English. But it does not appear that in Great Britain vernacular hymns were ever sung in church. In Germany, according to Baumker's History of the Tonal Art, while always regarded as *ex liturgica*, hymns were sung in the vernacular, though only on great festivals. When Luther assigned to vernacular hymns an important place in the Reformed service, the feature was regarded as an innovation.

Strange as it appears in the present day, the idea of a separate collection of hymns—as distinct from office books including hymns along with other matter—was not contemplated in pre-Reformation days! When, therefore, Luther, in 1524, issued his *Kirchenlied*, or Church Songs, he gave to the world the first known collection of Christian hymns and metrical psalms with music.

Luther's "Church Songs"

The tunes in this book were selected with a truly catholic taste; some were adaptations of secular melodies; and some were composed by Luther and his friends. Thus originated the German chorale and the modern hymn tune and psalm tune as distinguished from the old "Plain song" or "Gregorian" tune. Probably Luther himself had no idea what an epoch he was establishing by the issue of this book. He opened the flood gates of sacred melody in its simpler forms.

The most famous of the books which followed Luther's *Kirchenlied* was undoubtedly the French metrical version of the Psalms of Marot and Beza, first issued at Geneva by Calvin in 1542. The Genevan School of Reformers were averse to anything but unison singing in worship, presumably as being uncongregational. The music therefore consists of the melody only. A harmonized version was issued, but was intended exclusively for private use. The book went through edition after edition and was many times enlarged. One of the editions of 1567, a copy which is preserved in Innerpefferfrag Library, Perthshire, Scotland, is of special interest to musicians, since alongside of each notehead the initial letter of the scale degree is given, "M" for "Me," "S" for "Sol" and so on, thus proving that the "Movable Doh," or Tonic sol-fa system, is not a modern invention, but the revival of an old one. For more than a century and a half this work was the psalm book of the Reformation.

The English reformers were not behind their Continental brethren in musical activity—in some important respects, indeed, were ahead of them. The first English metrical psalter of note was that by Sternhold and Hopkins, first published in 1548 or 1549 in London. Of this psalter Geneva may claim the first musical edition, since the first version with tunes was issued there in 1556 by English Protestants who had fled thither to escape the Marian persecution. Like the French psalter, it contained the melody only, and was an epoch making book. It contained the first instalment of those "church tunes," including the "Old Hundredth," some of which at least have been sung in practically all Christian churches Sunday after Sunday from that day to this. In Roman Catholic churches such tunes are often adapted to the *Sursum Corda*, *Tantum ergo*, and other parts of the Divine Liturgy. It is probably in reference to Sternhold and Hopkins' psalter that the injunctions of Queen Elizabeth give permission for "an hymn or such like song, to the praise of Almighty God," to be sung in churches, thus making good the lack of rubrical direction. For close on a century and a half this work remained practically the authorized psalter of the English church.

The first complete psalter of which any copy exists—that published by the Englishman, Robert Crowley, in 1549—contains only one tune to the whole 150 psalms! Between the middle of the eighteenth and nineteenth centuries no fewer than 220 hymnals were published in Great Britain alone. A modern hymnal sometimes contains as many as 1,000 hymns, and approximately as many four-part tunes. Of a single nineteenth century hymnal—"Hymns Ancient and Modern"—20,000,000 copies were sold in less than twenty years. By realizing these facts, and only by doing so, can any adequate conception be formed of the stupendous effect on musical development begun by the issue of Luther's "Kirchenlied." Nor did only the Reformed Church benefit from this movement; so great was the power exerted by the singing of hymns in the mother tongue among Protestants, that the Roman Church itself has largely increased her use of vernacular hymns. Indeed, a recent writer has stated that she uses no fewer than forty by one author alone, Dr. Bonar, and he a Protestant.

(To be continued in the July Educational Number.)

THE ART OF SONG WRITING

By BAINBRIDGE CRIST

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Before entering upon a discussion of the various principles involved in writing an "art song," it would seem desirable to make some reference to the great problem which confronts every serious writer of songs, viz., that of obtaining adequate texts.

Adequate Texts

The average song text is enough to fill one with cold nausea, and it is no wonder that we have so many poor songs on the market, when their composers have no better taste than is shown in their selection of texts. Instead of choosing verse which is truly dramatic, they choose that which is melodramatic, in which the tragic becomes ludicrous. Napoleon is quoted as having said that melodramas are the tragedies of chamber maids.

How rarely do we find a text in which a thought or an emotion is delicately penciled! Should a poem concern love, it generally consists of a frantic declamation that one loves. In some cases the author merely reiterates: "I love you, I love you, I love you!" in others he proclaims that he loves "as gently as a dove, as tenderly as a mother, as passionately as a tiger," and that "his love is a consuming fire," etc. Perhaps he thinks that variety in love is the spice thereof; if so, he should be more modest and not talk about it.

But the point is this: there is no suggestion. Who can sympathize with a person who merely tells you that he loves, or how he loves? We refuse to lend sympathetic ears. On the other hand, if an emotion is so delicately, or subtly, suggested that we can adopt it as our own, it instantly lays hold on us and we find ourselves moved by its spell. In a recent criticism of an anthology of magazine verse, Conrad Aiken says: "How does it happen that it is only a scant dozen times in the course of these 184 pages that we find anything like a profound approach to the problems of our lives, or a serene and proportioned understanding of them, or a passionate rebellion at them, or anything, in fact, but clutters of thin sentiment, foolishly expressed, and dusty concatenations of petty irrelevances?"

The same criticism may be applied with aptitude to a vast quantity of song texts. It is earnestly to be hoped that our composers will search painstakingly the libraries for good texts; that they will strive to attain a high degree of literary taste, and not content themselves with the first poem that offers itself as a possible vehicle for music.

Setting of Text

Having secured a good text, the first thing to do is to study every word of it with the greatest care; in fact, it is preferable to memorize it. Then comes the question of the key and time in which it is to be written. The thought in the verse naturally will suggest the former to any one who possesses a sufficient knowledge of composition to warrant writing a song at all. The latter often presents greater difficulty and it is frequently necessary to alter the time in different sections of a song in order adequately to set the text; but such alterations ought not to be made until, after the most careful reflection, they appear inevitable. One must not content himself with the first rhythm suggested after "scanning" the poem. It often happens that after careful thought one finds a rhythm which is infinitely more subtle, and more consonant, with the text.

Introduction Should Be Short

The introduction, like the closing bars, in which the voice is tacet, ought to be short. It is most annoying both to singer and audience if this be otherwise. In most cases four bars suffice. Moreover, the tonality of the song, except in rather rare instances, ought not to be heard in an introduction; otherwise a sense of tonal monotony will result. Let the key tonality first be heard where the vocal line commences, and it then will be ushered in quite fresh.

Unless one has decided upon all the thematic material which he intends to use, it is often a good plan not to write an introduction until the song is otherwise complete, since there must be melodic relevancy between the introduction and the song itself. If one chooses the first bit of melody in a song as an introduction, it is apt to detract from the subsequent appearance thereof, unless it is very skillfully handled. There are, however, in rare instances, art songs of such extreme simplicity that it would be poor taste to do anything more than suggest the tonality and rhythm by a few introductory chords, the tonality of which is not foreign to the key signature. This must be left to the good—or sometimes bad—taste of the composer!

Bringing Out Importance of Word

If there is anything more deplorable than the quality of some texts, it is the manner in which they are set to music. After examining some songs, one might well be entitled to believe that the composer did not possess the slightest knowledge of poetic meter. We find unaccented syllables on strong beats and accented syllables on weak beats, with little or no regard to the stress demanded by the metrical position or thought of the word. Oftentimes a word of supreme importance is neglected by merely placing it under a quarter note, when it well might occupy one or more bars. There are many devices of rhythm which may be employed for the purpose of bringing out the full importance of a word. Notice how much more meaning is given to the word "this" in Fig. 1 than in Fig. 2, and to the word "nodding" in Fig. 3 than in Fig. 4.

A composer should strive most earnestly to employ such devices throughout a song. Every bar must tell; there can be no padding, and each bar ought to be a gem in itself.

Study the Voice

It is a pity that more song writers do not study the voice, since without a knowledge of its possibilities and of its limitations it is well nigh impossible to write effectively for it. Quite apart from the mere question of compass,

there are vocal effects that instantly suggest themselves to one who understands the voice, which never could be sensed by a composer who does not understand it. Even without such a knowledge, however, much may be gained by a composer singing his vocal parts. Such a practice will make for a smooth and graceful melodic line and will deter him from falling into the grievous errors so often found in vocal writing. He will soon learn that it is extremely difficult to sing certain vowel sounds on high notes and that, although it may be a simple matter to sing an open vowel sound on high notes, it is distressingly difficult to repeat the note, or one that lies in close proximity, the voice demanding a considerable skip downward.

I do not believe that I have ever criticised a young, or an inexperienced, composer's song that he has not met my objection with the threadbare statement: "But that is the way I feel it," to which there can be only one answer: "When you have worked longer and have obtained greater discretion you will not feel it that way."

Master Technic

A mastery of strict counterpoint not only will improve the fabric of the accompaniment, but will do a great deal toward teaching one how to write a smooth, melodic line; and, it is safe to say that a truly great art song, which conforms to modern standards, cannot be written by one who has not mastered the technic of composition.

One must be careful about repeating a note on strong beat, which is generally as unnecessary as it is bad, and it is unwise to make frequent repetitions of the same note, especially if it occupies a high degree in the tessitura, since it is certain to cause monotony and to detract from the effect and importance of the particular note which is intended to be of importance. One must strive to reach a climax by a cumulative method, by gradually building and building up to the crucial point. Do not waste your "ammunition," but slowly and surely rise to the climax, and then you will carry your audience with you. This ought to be obvious to every writer, but apparently it is not. Of course, there are instances in which a sudden outburst is necessary, but I am speaking generally and not specifically. There are exceptions to all rules, but it is indeed a wise and discreet writer who knows how and when to make use of them. It behooves an inexperienced composer to proceed cautiously and to "temper his madness."

Self Criticism Does Not Mar Spontaneity

A composition is not "labored" merely because it has been revised or rewritten many times. Self criticism, if intelligent, will in no way mar the spontaneity of a work. If you are suddenly seized by a melodic idea, jot it down;

but do not think that it is perfect because it is an "inspiration." Place it under the microscope of your critical mind and learn to remould it. In the vast majority of cases, a note changed here and there will improve it greatly and in no way nullify the drive in it. One of the world's great composers told me once that he frequently spent several days over three or four bars. No sincere artist could take issue with the wisdom of such careful revision. It is the dilettante, or poser, that dashes off a composition in a frenzy of imagined inspiration, or ambition to write music, and contents himself with the first draft.

Acquire Thorough Knowledge of Technic

How often do we hear the inane remark: "Oh, I am afraid to study theory for fear of its killing my originality." A thorough knowledge of theory never killed or stifled any one's originality. If what little they possessed was killed, it was due to its anemic tendencies and the world has lost nothing by its demise.

One must admit, however, that unless theory is properly taught it may restrict as well as liberate. For example, not long ago a composer who had studied harmony—and who was actually teaching it—came to me with a song which he wished me to criticize. In great distress, he told me that he had been forced to abandon a much desired effect, since it could not be obtained without the use of consecutive fifths. A glance at the coveted passage revealed that the first fifth was perfect and the second diminished, which is always allowable! There is no excuse for such ignorance, and I am absolutely certain that a thorough knowledge of theory never did any one anything but good and that it is the only means whereby one may acquire great freedom and facility in writing.

A teacher who neglects to give the reason underlying, and the exceptions to, every rule in theory, or who neglects to demonstrate the application of rules and their exceptions to free composition, is unfit to teach. An inefficient teacher is more than apt to confuse a pupil, and to disgust him, with the subjects of theory. On the other hand, an efficient teacher is able, from beginning to end, to interest a pupil and to infuse life and warmth into the most complex problems. It is best to engage the most learned instructor obtainable from the outset, since the accruing advantages will more than offset the expense.

Harmonic Treatment of Text

We now arrive at the question of the harmonic treatment of text, and this question is so great that it is impossible to do more than to make a few pertinent suggestions regarding the same. There is one great principle underlying this entire subject, viz., that of avoiding harmonic monotony; and this, in turn, necessitates a constant grip on the harmonic and melodic flow, which should never meander or be forced or strained. It is quite possible to avoid the commonplace without being illogical or stupidly insensitive to the requirements of even the most startling transitions or harmonic extravaganzas.

If the text suggests monotony, let the harmony also suggest but not create monotony. There is a vast difference between suggestion and realism. Constant motion is greatly to be desired in music, and this is gained not only

Fig. 1.

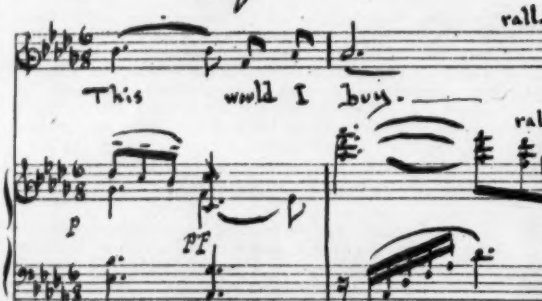


Fig. 2.



Fig. 3. P.d.

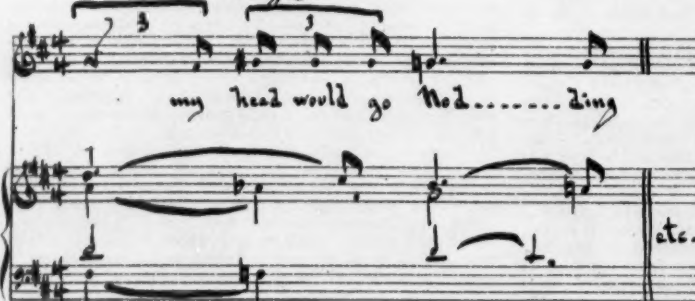
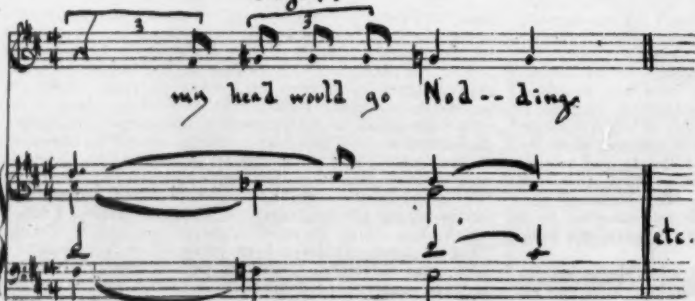


Fig. 4.



by rhythmic means, but by harmonic as well. Therefore, in order to maintain motion, one must not use the six-four chord in such a manner as to suggest finality, or employ a perfect cadence until the end of the song is reached. Learn to use the deceptive cadence and various other harmonic devices that will obviate a sensation of finality. Frequently a suspension will suffice to prolong motion, since the effect of a dissonant note, crying out for its resolution, is the strongest possible means of augmenting the more elemental form of motion obtained by mere figuration. In fact, one might say with propriety that music is great in the proportion that it contains dissonance, provided that the dissonance is the result of converging contrapuntal voices, and not of a fatuous effort to do something "out of the ordinary," without rhyme or reason for so doing.

Independence of Voice and Piano Parts

Except for special effects, it is generally unwise to double the vocal part in the accompaniment. Let the voice and piano parts be quite independent of each other. Writing an art song is a different matter from writing a so called "popular ballad," although there is no reason why many of the principles

(Continued on page 31.)

THE LAMPERTI SCHOOL OF SINGING IN PARIS IN 1909

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When Mme. Valda decided to establish the Lamperti School of Singing in Paris in connection with Mme. Lamperti, everyone said that it was a rare opportunity for singers and vocal students to study with an authority on the old Lamperti School of Vocal Training, or as it is sometimes called, the Old Italian School.

That the school was a success from the start is now a matter of history. At first Mme. Valda had an apartment in the Boulevard Malesherbes with a good sized studio, but this was soon found to be too small to accommodate the needs and requirements of the pupils who came to her for lessons, and the school was then transferred to No. 61, Avenue Niel, where it remained until Mme. Valda was obliged, owing to the exigencies of the war, to return to this country.

The apartment in Avenue Niel, which apartment Mme. Valda still retains so that it is ready for her to return there as soon as the conditions in Europe permit, has three studios, one a large one, with two slightly smaller, but by a happy arrangement of large double doors, all these studios can be thrown open upon a large central hall, making an auditorium where 200 guests can be seated. It is a charming apartment, centrally located in one of the best quarters of Paris, and was the scene of great musical activity until late in the year 1914.

When war was declared, all Mme. Valda's pupils were obliged to leave Paris and return to their homes, the Americans coming back here, and those of other countries returning each to her own home. The American pupils were anxious to have Mme. Valda return to this country with them, but that was not possible, as there was much to settle and arrange before she could leave Paris. However, they wrote to her so urgently and sent for her so determinedly, that she came as soon as her affairs were settled, and located in New York. It can be seen readily that upon her arrival she had a goodly number of pupils ready and anxious to begin lessons, and she has been kept busy ever since then, more than two years ago. Mme. Valda's success here has been only a continuation of what she did in Paris. As a matter of record, it may be said that the majority of those who now are studying with Mme. Valda, expect to return with her to Paris as soon as she goes back.

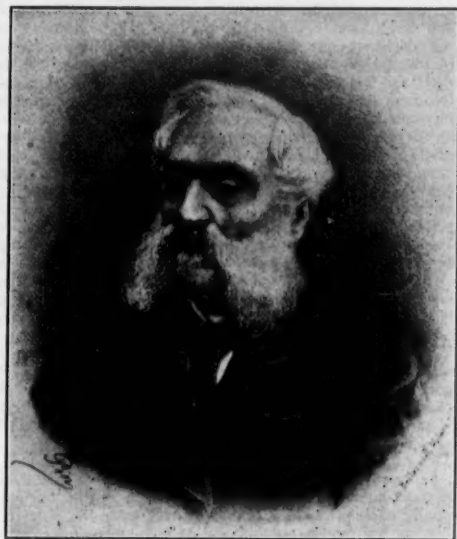
As for Mme. Valda's qualifications for teaching the Lamperti method, it is only necessary to point out that she was for ten years a pupil of Lamperti in Italy; she was more than a pupil, for she became the intimate friend of the household, loved and esteemed by both Lamperti and his wife. Mme. Valda pronounces the late maestro one of the greatest teachers of singing since the time of Porpora. She regarded him as the last exponent of the old Italian method, and the number of his pupils who have become celebrated are sufficient to support all claims made for this remarkable man.

Among Lamperti's pupils whose names may be recorded at random, are Albani, Sembrich, Valeria, Galassi, Errani, Cappiani, Campanini, Jeanne Suphis Löwe, the sisters Cruvelli, Hayes, Artot, Tiberini, La Grange, La Borde, Stoltz, Aldighieri, Shakespeare, Della Valle, David Bispham, Van Zandt, Isidore de Lara and Giulia Valda, as well as many others.

As to Mme. Valda herself, the Old World even better

Valda has created roles in thirteen operas which are not in her regular repertoire. Many of her permanent roles she has sung in four languages—Italian, German, French, and English.

Any details about Mme. Valda's appearances must be interesting to those who love to recall operatic history. She has sung in all the principal cities of Italy—Rome, Venice, Bologna, Florence, Genoa, Turin, and Milan; at the Royal Opera in Madrid; was three seasons at the Grand Opera



COMM. CAV. FRANCESCO LAMPERTI.

in Paris; seven seasons with the Royal Italian Opera at Covent Garden, London, and made several tours of Great Britain and Ireland. In 1890 she made a tour in the United States with the Abbey-Grau-Patti Company. During that season Mme. Valda sang at the opening of the Auditorium in Chicago with Tamagno. Her appearances in concerts in the land of her birth included three engagements at the Worcester, Mass., festivals, and at the Cincinnati festivals.

In her concert engagements abroad, Mme. Valda was brought close to royalty, for she sang at the state concerts in England before the late Queen Victoria and members of the royal family of Great Britain. On the continent she sang at Baden Baden before the Emperor of Germany and the Grand Duke of Baden. She was the recipient of many testimonials and gifts from crowned heads.

When Paderewski made his first tour in England, Mme. Valda was the singer of his company; she also made a tour of that country with the late Pablo Sarasate, the Spanish violinist.

One of the most memorable hours in her career was when she was selected to sing a big Mozart aria at a festival in London directed by Sir William Cuzons, then director of the Philharmonic Society and also director of music in Queen Victoria's household. Among those who came forward to congratulate her was an old man of distinguished presence.

"Madame," he said, "permit me to congratulate you upon your magnificent interpretation. I never heard that aria sung as you sang it since the day of the great Swedish singer, my wife." And tears came into the eyes of the old man as he spoke. Mme. Valda was not acquainted with the gallant veteran, but soon after Sir William informed her that it was Otto Goldschmidt, the husband of the late Jenny Lind.

Now something about Mme. Lamperti, who before her marriage to the great maestro was Edvige Werner, one of his pupils, a mezzo-soprano, who before becoming a singer had won renown as an actress in Germany. Convinced that she had a voice, and with a passion for music, Fräulein Werner retired from the dramatic stage and left Germany to study with Lamperti in Milan. The maestro trained her and she made her debut as a singer, being well received far and wide. But Lamperti being a widower could not forget "Edvige," as she was called by many in those days. He succumbed completely to her charms, proposed, was accepted, and so the end of the romance is, they were married.

Mme. Lamperti lives today but to honor the memory of the celebrated man whose name she bears. The Italian Government, recognizing the great services rendered lyric art by Francesco Lamperti, granted a pension to his widow. Mme. Lamperti owns all the books, manuscripts and other precious data left by her husband, which are now incorporated in the Lamperti-Valda school. His musical library is most valuable and the students who attended the Lamperti School of Singing in Paris, had access to this storehouse of literary and musical treasures.

The pupils of the Lamperti school had the advantage of studying languages and acting with artists at the Opéra, and as soon as they were ready for their debuts, all the details would be arranged by Mesdames Valda and Lamperti.

It cannot be amiss at this time to make some comment about the life and career of the late Francesco Lamperti, who had many honors paid him while he lived. Lamperti was a Cavaliere of the Order of Saint Maurizio and Laz-

zaro; Honorary Master in the rank of composers at the Academy in Rome; Cavaliere of the Royal Order of Isabella and Commendatore of the Royal House of Spain.

Lamperti, it may be said, lived in the golden age of singers. He was the intimate friend of Rubini, the great tenor; Malibran and Pasta, and was intimately associated with the composers Donizetti, Rossini and Bellini. In the days of Rubini it was frequently said that he was "born to sing the florid airs of Bellini."

Francesco Lamperti was born at Savona, Italy, March 11, 1811. He died at Como, May 1, 1893. His father was a lawyer and his mother a singer of high repute. As a boy Francesco exhibited marked musical ability and at an early age he took up his musical studies with Pietro Rizzi in Milan. Later he entered the conservatory in Milan, where he studied harmony and piano. He played the organ in the Milan Cathedral. It was not surprising that Francesco Lamperti, who probably was more intelligent than his contemporaries, should have developed a system of singing equal to that taught by Porpora. He was born to teach, and so his fame spread and soon he was appointed one of the directors of the Teatro Filodrammatico in Milan. As is the custom in Italy today, the chorus in those days was chosen from the peasantry, and Lamperti with his acute ear and high intelligence, selected from time to time the best voices and trained them privately. Many of these singers became famous. Thus the maestro was regarded as a philanthropist as well as a singing teacher, and Lamperti's name became a household word in musical families all over the world. Singers and students from every country flocked to Italy to study with him. In 1850 he was appointed professor of singing in the Conservatory of Music in Milan. He held the position until 1885, when he retired on a pension. After that he devoted himself wholly to private teaching, with phenomenal success.

Porpora, to whom Lamperti was often compared, was the teacher of Farinelli and Cafferelli. Other famous masters of the nineteenth century were Marchesi (1755-1829) and Crescentini (1766-1848). This method of pure vocalization handed down from master to pupil, is the one which Lamperti adopted, and one might honestly add, which he perfected. The slow development of the vocal organs, without forcing or straining, was one of the notable features of the Lamperti school of singing. Lamperti discouraged haste. He believed no time was too long to give to developing a voice. When some impatient pupil complained about the time, he would tell him the story of Porpora and his pupil Caffarelli. It is recorded that Porpora kept this pupil on one sheet of exercises for six years, but at the end of that time the voice was so perfectly trained that it equaled a perfect instrument played by a skilled virtuoso.

Lamperti based his teaching upon his knowledge of the masters who had preceded him, the great singers of his own time, and his own masterful mind. He advocated abdominal breathing as opposed to clavicular or chest breathing. By his method singers acquired a perfect breath control and sang in the beautiful sustained style which has challenged the intelligent thinkers everywhere who know anything about lyric art.

One who can tell more about the wonderful man, Francesco Lamperti, is in New York at present. She is Giulia



MME. GIULIA VALDA.

than her own country knows of her triumphs. She has sung in all parts of the world with glorious success. Her repertoire includes eighty operas and in a number of these she has sung all the leading prima donna roles. For instance, in Mozart's "Don Giovanni," she has at different times in her career appeared as Donna Anna, Donna Elvira, and Zerlina. Possessing that most useful of all voices, a dramatic soprano, it was possible for her to fill almost any woman's part when requested. More than that, Mme.



MME. FRANCESCO LAMPERTI.

Valda, who is temporarily located at No. 8 West Fifty-second street. She was, as has been said before, his pupil for ten years. Many who claim to have been his pupils cannot substantiate their claims. But Mme. Valda is one of the chosen ones whose record as a pupil and whose career as a singer are among the maestro's reminiscences, and his widow, Mme. Lamperti, took pride in becoming associated with one so well fitted to teach the method taught by Francesco Lamperti.

MUSIC IN THE HOME

An Aid to Parents and Teachers in the Training of Future Concert Audiences

By ANNA SHAW FAULKNER

Author of "What We Hear in Music"

III—Music as an Aid to Geography

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The love of adventure, of interest in the unknown is ever apparent in the human race. This interest in other lands and peoples, their customs and their habits, should be early cultivated in the child. The difference in costumes seems to make the strongest appeal at first, and many mothers realizing this have equipped the nursery doll house with the dollies of foreign lands simply to stimulate this interest. Folk stories of different lands also stimulate this interest even before the days of geography lessons. We all realize how much the picture post cards, the stereopticon and the moving picture have done to make the study of foreign lands more vital and real, but few of us have seemed to consider the vast wealth of benefit and pleasure the child may obtain by correlating his music with his geography lessons. If the mother and the music teacher would work together in doing this they would find, as I have done, in my experiments with large as well as small groups of children, that it is one of the surest ways to impress the value of music study on the child. Music is, after all, "the universal language," and it therefore is but natural that the national traits, which are reflected in its rhythmic, melodic, or harmonic contents, will make a definite impression. With small children, whose interest should be aroused even before the days of books, I find the simple folksongs of various lands are best, and I use the picture post card almost as much as the map to help them to realize the land from which the music comes. With the older child, hard at work on his geography lesson, the lives of the different composers may be suggested. The association of the different Italian and German cities with the various composers and the simpler events in the history of music can all be related. Children are always fascinated by the differences in Oriental customs, and much of this music can be brought to them in the home by means of the phonograph. I shall, however, devote the space of this article to an outline of the study of the national European countries, especially to that music which may be definitely correlated to the first geography lessons.

First we must realize that all the arts of the various nations have been more or less influenced by the climatic, as well as racial and governmental conditions. The primitive type is the same but it shows itself in various forms. Just as there is a difference in the speech of the various peoples, so there is a variety in their costumes and their customs, and this is especially noticeable in their art.

Neither do they have the same musical instruments that we know and use, and it is but natural that countries having similar instruments for the presentation of their melodies will reflect many of the same tendencies in their music.

For example, one finds strong points of similarity in the music of Ireland, Scotland and Wales, countries that all used the harp and bagpipes as their early instruments. And, although many of the songs of these people have been associated with the English folksong because they have so long been sung in the English language, they each have distinct characteristics of their own, just as a Scotchman, an Irishman or a Welshman each has his own accent in speech. The music of Ireland is said to be the oldest of the British Isles, and we have proof of the existence of the famous harp school of Ireland, dating back to the sixth century. The song "The Harp That Once Thro' Tara's Halls" commemorates the famous gathering of the harpers for their annual contests in the famous minstrel hall of Tara Castle. Beside the harp, the Irish also used the bagpipes and a peculiar kind of fiddle known as the Geige, from whence the most popular of the Irish dances, the jig (as we now spell it), took its name.

The Irish, being of the Celtic race, have a strange faculty of combining joy and sorrow, and this is noticeable even in some of the oldest of the drinking songs and jigs. The Irish, like many other of the folk who have retained their primitive customs, describe all their homely, everyday work with musical terms.

Excellent examples of Irish song which will accent geography as well as are: "Bendemeer's Stream," "Where the River Shannon Flows" and "Killarney." The music of Wales dates back almost as far as does the Irish, and we find the use of the harp and bagpipe also popular there. So many of the Welsh songs, like "All Through the Night," have been sung for so long in England that they are often mistaken for English folksongs. The story of the Welsh national anthem, "Men of Harlech," makes the youthful listener anxious to know just where Harlech is and what its men did. Scotland has a particular fascination for the youthful musical listener. The bagpipe, with its restricted five tone scale, has left its influence on almost all Scotch tunes, while the rhythmic peculiarity known as the "Scotch Snap," which is caused by the first tone having but a fourth of the duration of the second, is also due to the influence of the bagpipe. The Highland Flings and the Sword Dances well reflect these characteristics, while the more sentimental side of the Scot and his lover for his native land is to be found in "Loch Lomond," "Comin' Through the Rye," "Ye Banks and Braes of Bonnie Doon," and "Flow Gently, Sweet Afton." The border ballads also make a strong appeal especially to the small boy of the family. "Jock o' Hazeldean," "Wha'll Be Kind to Charlie," "The Campbells Are Coming" and "Scots Wha Hae Wi' Wallace Bled" all take on a new meaning when one knows where and when they actually originated. In England music held a much more important part in past days than it has until

the present. The Puritans did away with many of the old songs and dances which were popular in Shakespeare's time, and it is only in the past few years that some of these old games and dances have been revived. The May pole dances, and the Morris dances, and the old rounds, which have been collected by present day composers, are again attracting our attention to the old English customs.

In France we find that many of the old songs reflect that part of the land from which they originated. For example, a folksong of Lorraine will be quite different from a song of Provence, as one will show the influence of Germany, the other that of Spain. We have still in existence many of the old French songs dating back to the days of Charlemagne, while there are several hymns of the Crusaders and many of the love songs of the Troubadours that we may hear and learn to know. Then there are the charming Bergerettes and the dances of the Court period to consider. Many of the greatest of the modern French composers are returning to the old sources for their inspiration. Among the many French examples I like best to accent the old round "On the Bridge at Avignon," the "March of the Three Kings" and the marvelous "Marseillaise," which has become the universal battle hymn of freedom.

We read much in the war reports today regarding the town of Arras. It was here, in the thirteenth century, that a curious humpback named Adam de la Halle lived. He became the most famous musician of his day and wrote the first pastoral operetta, "Robin and Marion." Many of his airs are still in existence.

The songs of Belgium are similar to those of France, or of that portion of Germany which before the present war was their boundary line. Holland, too, has little that is essentially national. Both of these lands were the chief contributors to our early school of counterpoint, for the famous school of the Netherlands, which flourished from 1425-1625, established the real foundation for all modern music.

The music of Germany is more familiar to us than that of other lands because so many of our hymns and school songs are German airs. The songs that impress Germany's geography are many; we choose but a few of the best known. "The Lorelei," "The Watch on the Rhine" and Luther's hymn, "A Mighty Fortress Is Our God," which was written in the Old Wartburg Castle in Eisenach. The settings of the Wagner operas, "Lohengrin" (Antwerp), "Meistersinger" (Nuremberg), "Tannhäuser" (Wartburg Castle), "The Ring of the Nibelungen" (Rhine), should be familiar to children as these stories are told them. When "Hansel and Gretel" is told let the child find the Black Forest on the map also.

The Alpine yodel call is almost our only national music of the Alps. Switzerland reflects the music of the lands which are its neighbors, just as its folk stories, its speech are those of France, Germany or Italy. In Bohemia and Hungary we find much interesting music of a distinct character. The Hungarian gypsies tinge all their music with a coloring and character which is quite original. This is readily appreciated by the youthful music lover after hearing the Hungarian rhapsodies, the Hungarian dances

or the "March Rakoczy." The Slavic dances of Bohemia somewhat resemble the music of the Slavs of Serbia and of Russia. Liszt introduced the beauties of Hungarian music to us, and we are indebted to Smetana and Dvorák of the modern Bohemian school for our appreciation of Bohemian folk melody.

To continue our interest in Slavic music let us journey to Russia, that vast land which in its speech, customs and arts links the Occident with the Orient. Russia's enormous size gives an immense variety to her art and music. There are songs almost similar to the French or Italian folksongs, doubtless due to the influence these lands had on the early Russian court. Then again we find the songs and dances almost barbaric in their coloring and reflecting the Cossack influences of the South and East. The most interesting folksongs come from "Little Russia," that district of the Ukraine which borders on Poland. Here we find a peculiar instrument in the balalaika, which many musical authorities considered as an obsolete instrument until it was recently brought to light by Mr. Andreef, of the Russian Balalaika Orchestra. Many of the interesting airs played by this organization were from the oldest musical sources in Russia. The "Song of the Volga Boatmen," "The Cossack's Lullaby" and "Mother Moscow" are a few of the many geographical melodies from Russia. Polish music is distinct in its mazurkas, its polonaises and krawiaks, which Chopin was the first to make known to the musical world.

In Scandinavia three very distinct schools of music have been established in recent years. Sweden, Norway and Finland now each claim the attention of modern music lovers. The Swedish music reflects the influence of Germany far more than does that of Norway, which has always maintained its independence in art. Many of the mountain songs of the Swedes suggest the yodel of the Alpine provinces, while the folkdances possess many points of similarity with the German. Norway, on the other hand, has different music in the forest lands from that of the mountains or the sea coast, and all Norwegian folk music possesses a bold and vigorous character which is distinctive. We are familiar in our study of modern music with the Scandinavian schools through the works of Svendsen, Grieg, Sinding and Sibelius. In the south of Europe a far different character is to be found in music than in that of the north. While there are points of similarity between Spain and Italy, much of the Spanish music shows the influence of the Moors quite as distinctly as does the architecture of Spain. The most popular instrument is the guitar, which is also used in Italy. It will be found also that the people of southern Spain, Andalusia, possess the most beautiful folksongs, while the people of the north, the country of the Pyrennes, are more devoted to the dance. Sarasate's "Romanza Andalusia" reflects the beauty of the former, while "Lindia Mia" is an excellent example of the latter. Although the work of a Frenchman, Bizet's opera of "Carmen" is so distinctly Spanish in its character that the "Seguidilla" and "Habanera," as well as the famous "Toreador Song," can all aid the childish imagination as to the music of Spain.

Portugal has practically no distinct music from its more dominating neighbor.

Like the German music, the Italian seems also so familiar to us that its national flavor is almost lost. Yet there is much difference to be noted in the music of Northern Italy with that of the Southern provinces. Such folksongs as "The Dove" (Tuscany) are quite distinct from "Santa Lucia," "O Sole Mio" and the Tarantellas of Naples. The Italian folk of today sing the Italian opera airs and the true popular music of Italy today is the Italian opera from Rossini to Wolf-Ferrari. Greece still has in its mountain towns the music of ancient days, and we will trace from thence our first development of the history of music.

[NOTE.—We suggest that the same idea of correlating music and geography may be applied to Oriental countries as well as to our own America. We have a vast wealth of national music here in the music of the Indians, the negroes, Creoles, Spanish colonies, etc. This material I shall use in my next article, "Music as an Aid to History."]

SINGING

By J. LANDSEER MACKENZIE

There are innumerable people who are said to "sing." But do those who talk so lightly of singing distinguish between a beautiful voice and the use made of it? We should not dream of describing a faulty musician as a good violinist simply because he might happen to perform on a Strad fiddle. Yet this is very much the attitude adopted toward would-be singers and singing. There are too many people nowadays demonstrating the power of their vocal organs without regard to the sensibilities of their listeners or to the exigencies of art. The term "singing" is loosely applied to any kind of vocal noise. This unfortunate misuse of the word leaves us with no distinction between vocal noises and true singing. In the true art of singing the singer should express freely all the emotion inspired in him by the song, without showing any impairment of the quality of his voice throughout its entire range. This statement does not imply any monotony of voice. On the contrary, a constant flow of pure quality forms the only true medium for the display of an infinite variety of tone color. The maintenance of a uniform vocal quality demands a natural and perfect technic. Any departure from uniformity of quality indicates some technical defect.

Automatic Natural Technic

Singers are given the natural means to produce musical effects of which no other musical instrument is capable. What musical instrument other than the voice can express the gamut of emotions on one note only? What other instrument is adapted for such fine degrees of phrasing as the human voice? Are we accustomed to hear these

points exemplified by the generality of persons describing themselves as singers? Do we hear singers in general sustain each note to its full value without sacrifice of quality?

No, and for this reason: Neither the natural voice nor its capabilities are understood by the majority of those who undertake to teach singing. All these things belong to the automatic technic of the natural voice, but the natural voice in itself is not studied as it should be for the purpose of training singers in its use. The prevalent method is to take the natural voice as an ideal and then to imitate it with indifferent success by a system which is known as "voice production."

Incongruities in Singing

In judging musical instruments, it is accounted a point of excellence that the quality should be equally distributed over the full range of pitch, yet in singing we are accustomed to hear, and not criticize, a quality which varies with almost every change of pitch. With the extraordinary lenience accorded to singers by a generous public, this inequality, with its consequent lack of tone variety, does not in any respect militate against their popularity, although the voice par excellence has an individual quality which should manifest itself equally on every note.

Another favorite enormity of singers is to accent perpetually the highest note of a phrase without regard to its rhythmic or emphatic value. What instrumental musician would be excused this musical outrage, which is so lightly condoned in a singer? These offenses and others equally as heinous from the musician's point of view, arise

from the fact that the musical education of singers is neglected in favor of a process of study which interferes with the natural and normal working of the voice. In consequence, inevitable effects are produced which are neither natural nor musical.

Take Voice for Granted

To accept the voice as a musical instrument naturally capable of being used for the purpose of singing is to do away with the erroneous idea that it is necessary for the singer to produce another voice in order to be able to sing. Much valuable time and energy would be saved and many beautiful voices spared from destruction, if the futile attempt to produce an artificial singing voice were abandoned. To sing musically with the natural voice would demonstrate that it is not necessarily the fault of the English language that the majority of singers are of foreign nationality. There is no reason in connection with the language itself why English speaking people should not stand unrivalled in the world of singers. The blame for the rarity of English singers has been ascribed to the wrong quarter. The fault lies with the manner of training, and not with the language employed.

When a disposition to sing has been manifested the student should be taught to take his voice for granted as an instrument ready to respond to the demands made upon it. The disposition to sing in itself is usually an indication that the voice is a perfect instrument which the would-be singer has only to be taught to handle correctly. The time and training of the student should be devoted to the study of how to evoke the highest and best qualities of the voice that they may be applied to the music which is to be rendered in song. In other words, the education of the singer should consist in the development of his capability to use to its best advantage that which he already possesses. The singer has nothing to acquire outside experience and practice of his vocal abilities, but to render them musical.

Cultivate Musical Sense

In the training of the singer the musical ability should receive especial and most particular attention. The voice responds automatically to the musical demand made upon it, provided the natural response has not been impaired by unnatural demands. The mechanism of the voice should on no account be tampered with, for it consists entirely of reflexes which are set in action by the demand made upon them.

One of the most fruitful causes of vocal imperfection is that the demand made upon the voice is more often vocal than musical. Anything less than a musical demand must insure an unmusical response. The persistent practice of meaningless vocal exercises does little to develop the musical abilities and is a prolific source of throat trouble. It is of the highest importance that the reflexes of the voice should respond only to the demands of musical feeling.

The Ear Controls Voice

In the training of the voice great care should be exercised that the ear should not become accustomed to anything less than the pure whole tone. The ear must be religiously guarded from the hearing of meaningless sounds which lack vitality and wholeness. The ear forms the chief means of vocal control. In fact, the ear might almost be described as the other half of the voice. How often it is remarked that someone has a good voice but no ear, and cannot sing! In criticism an imperfect musical ear is recognized as sufficient cause for inability to sing, and yet in the training of voices this important factor in singing is not given the attention it should receive in its relation to the voice. The voice itself should be exercised as little as possible until the ear has learned to recognize the purest quality of the voice and the tone colors appropriate to musical expression. The demand made by the ear will always be met by the voice.

Natural Versus Habitual

If, however, the natural and automatic working of the voice has been disorganized by the conscious or unconscious formation of habits which inhibit the free response of the natural vocal reflexes, then the ear is powerless to exert its demand. Should this disturbance have taken place, then the natural voice must be studied until the "natural" can be induced to take the place of the "habitual." In other words, the habit must be cultivated of allowing the voice to be governed by its own natural laws rather than by habits in direct opposition to these laws. That knowledge of these laws, on the part of many who claim to teach singing, is displaced by ridiculous theories on "voice production" is the fault of the carelessness of a community who has no established standard of test for the judgment of singing.

Children, when left to themselves, sing naturally, though possibly neither musically nor artistically. The child will frequently sing more correctly in tune than the adult who has spent long years in learning "voice production." The child sings entirely naturally by ear unless it has been upset by trying to imitate some adult it may have heard. Such facts as these furnish yet further proof that the attempt to train the voice in preference to the ear tends to sacrifice both the voice and the ear.

Powerful Voices

As a consequence of the rarity of a musical training for singers it is hard for the musically cultivated ear to escape torment from the unmusical howlings and howlings of those in possession of fine voices where vocal music is included in the program. It is not that those who inflict this torture have not spent long years of hard labor, and usually a fortune of money, to acquire this power of making a noise under the delusion that they are singing. No, they themselves are not to blame. The fault lies with the general misconception with regard to this much abused art, in that musical expression is not demanded from the possessors of powerful voices. This misconception, or tradition, is of such long standing that it has come to be tacitly accepted that singers have no need to be musical! Whereas, in reality the singer has less excuse for being

unmusical than other musicians less fortunate in their means for making music. The singer has less to do for the expression of his music in that he starts with an instrument already provided with its own natural and perfect technic.

Musical Study

The knowledge that the technic of the voice is natural and automatic is of supreme importance to the singer, for it absolves him from thinking that he need spend time and trouble to acquire a vocal technic at the expense of his musical education. The natural and automatic technic of the voice has only to be used and cultivated to demonstrate its own existence. The work of the singer lies in the thorough mastering and absorbing of that which he desires to express by means of his voice. This is brought about in much the same way as the acquiring of a correct accent in a foreign language, viz., by teaching the ear to recognize the sound which is to be expressed by the mouth. The mouth will give sound to that which becomes familiar to the ear. In this relation it may be noted, by the way, that unmusical people seldom have a good accent in speaking a foreign language.

Cultivate Nature

The primary study of the student of singing should be devoted to the discovery and practice of that which can be accomplished by the natural and automatic technic of the voice in response to the demands of music. It is not necessary to waste time and energy in striving to know how it is done. This knowledge is not necessary to the singer any more than it is incumbent upon him to know the intimate workings of any other natural function of his body. He is quite satisfied to make the best possible use of these without betraying a morbid curiosity as to how or why they take place. It is enough to rest in the assurance that all activities natural to the human body, such as walking, speaking, singing, etc., will develop to perfection with use and cultivation, provided no unnatural impediment be placed in the way of their free and automatic functioning. A beautiful voice is a natural gift, and must be accepted as such and used in the manner ordained by Nature.

The Art of Song Writing

(Continued from page 28.)

employed in writing the former should not be applied to the latter. No matter how "light" a song may be, there is no excuse for a failure to write it cleanly. A cleverly written popular song is much to be preferred to a would-be art song.

The Question of Motion

Reference has already been made to the question of motion, but it would be well to reiterate the fact that there is urgent need for the maintenance thereof throughout a composition. One must choose appropriate figuration and vary it—at times because the text so demands, and at other times merely to avoid monotony therein, since there may be rhythmic monotony as well as harmonic or melodic. Learn to vary an arpeggio; add to or subtract from the number of notes used in a beat. Here and there the rhythmic effect may be heightened by substituting, at the beginning of a bar, a rest for the first note of the arpeggio, or by employing syncopation. Write horizontally and not vertically, regarding the various voices used in your chords contrapuntally. Expect to gain special effects, adhere to a certain number of voices, and never make your work muddy by employing too many. A clever distribution of a few voices will result in more sonority than could be obtained by a chord that bristles with notes.

A little syncopation will induce more motion than a page full of "passionate triplets," which almost invariably indicate mediocrity of taste or paucity of technic, unless some rhythmic device, such as the use of two notes against them, is employed. Of course, reference is made here to a succession of chords in triplet form and not to an arpeggio. Do not stolidly adhere to a rhythmic model, but learn to vary it, constantly striving to avoid monotony.

Be Sincere and True to Ideals

Above all, be sincere and true to your ideals, constantly endeavoring to improve them, as well as your technic. Learn to be your own most severe critic. If you are satisfied with the first draft of a composition, you may feel uncomfortably certain that your critical faculties are sleeping soundly.

REVIEW OF NEW MUSIC

ARTHUR P. SCHMIDT COMPANY

Ralph Cox

Three songs with piano accompaniment—"Sylvia," "April-tide" "The Vendor of Dreams." All these songs have a family likeness in that they are spontaneous and full of vitality. Their melodies, of course, are not alike, but their spirit is the same. They are well written, effective for the voice, and have attractive piano accompaniments. They will fit in anywhere except at a church service, and are suitable for the home, the recital, or as encores.

BOOSEY AND COMPANY

Josephine McGill

"Folksongs of the Kentucky Mountains," collected and arranged. American folksongs are not so plentiful that the present collection may be overlooked. These songs have been in America about as long as the music of the white man could be, as they were taken into the Kentucky mountains by the earliest English and Scotch settlers. They have become worn and altered in the course of time, but have not lost the spirit of their old world originals. The isolation of the inhabitants of the mountainous regions of Kentucky has been the salvation of these folksongs, which would probably have perished in the rush of the

fast growing cities. These songs are properly called folksongs because they are the songs of the folk who first settled in the country places where the songs still survive. Josephine McGill has done a very real service to the cause of American music by collecting these old connecting links of our early settlers who sang them at least 200 years ago.

CLAYTON F. SUMMY COMPANY

Arthur Olaf Andersen

"Maytime," a song, transcribed for the piano by Leo Sowerby. Those who like transcriptions of songs and selections ought to like this arrangement of "Maytime." The arranger has made good piano music out of a good song. It is moderately difficult and brilliant. The same may be said of Leo Sowerby's transcription of "Roses," another melodious song by A. O. Andersen.

L. Leslie Loth

"Twelve Little Sketches" for the piano, four hands. These are very simple little pieces in which the upper part, for the child, is easier than the lower part, for the teacher. This volume ought to be popular with teachers, as it is musical and practical.

Mrs. Van Denman Thompson

"Rigaudon," a piano solo in the manner of the old dance, now obsolete. A useful teaching piece.

WHITE-SMITH MUSIC PUBLISHING COMPANY

William Reddick

"Love's Pilgrimage," a sentimental song with a singable melody and an effective though simple accompaniment. The harmonies are unconventional and the part writing very free.

BOSTON MUSIC COMPANY

Helen Hopekirk

Suite of five pieces for the piano: "Sarabande," "Minuet," "Air," "Gavot," "Rigaudon." These pieces have enough of the old flavor in them to make the titles appropriate, and, at the same time, are musical enough to appeal to the modern public, and especially for students. As teaching pieces they ought to have considerable vogue.

L. A. Coerne

"Forest Dance." A piano solo that is easy to play and pleasant to hear. It has a square cut rhythm and a well defined tune.

Axel Raoul Wachtmeister

"Evening Song," a simple, unpretentious vocal melody with a suitable piano accompaniment. Singers and teachers can both make use of this composition.

OLIVER DITSON COMPANY

Eugene Gruenberg

Progressive Violin Studies by Famous Masters, selected and edited. No student of the violin needs or can find a more useful and interesting collection of the best studies by the best masters. It would hardly be an exaggeration to say that a collection such as this is of the pick of good studies is of more practical value to the student than the original volumes are, with so many pages of uninteresting studies of little educational merit. Eugene Gruenberg has done a real service to the art of violin playing.

Alma Gluck

"My Favorite Songs." There are thirty-one songs in this volume selected by the popular soprano from German, English, Russian, Spanish, French and American composers. They are carefully edited and printed in the justly esteemed style of the Oliver Ditson Company's Musician's Library. Alma Gluck has in no way changed any of the songs. Her valued contribution consists in selecting for publication a number of works that have been severely tried in the fire of public performance and have not been found wanting.

Cedric W. Lemont

Six short piano compositions: "On the Green," "Nodding Flowerets," "In Summertime," "Tripping Along," "The Fawn," "Danza." There is no straining after originality in these graceful and musical pieces. They overflow with pleasant melody, and they will probably please every teacher and student who uses them.

PIERPONT, SIVITER AND COMPANY, PITTSBURGH

T. Carl Whitmer

"The Way of My Mind," a volume indicating the author's methods for the development of individuality in piano, musical composition, and appreciation. This book deals with intangible things which are the very opposite of technic and mechanical skill. It is an attempt to explain, make clear, develop, that particular something which every artist must have, but which has not yet been captured and confined in text books. There is much good suggestion in this volume of 125 pages and still more good, practical instruction in it. No descriptive paragraph like this one can begin to do the work justice. Psychology, philosophy and plain common sense are happily mingled in a pleasing whole.

MUSIC IN THIS NUMBER

"Tell Me, O Muse, Thy Charm," by Axel Raoul Wachtmeister, is an art song which exemplifies the exquisite and finely sympathetic musical feeling of the composer. It is a true lyric gem, not only of a high standard but singable and effective as well.

Tell Me, O Muse, Thy Charm

ANNIE ELIZABETH CHENEY*)

AXEL RAOUL WACHTMEISTER

Andante

p *pp*

mp *mf*

Tell me, o muse,— thy charm, ———— Tell me, o muse,— thy

mp *mf*

charm, ———— Dost thou look out from the eyes of doves,— or

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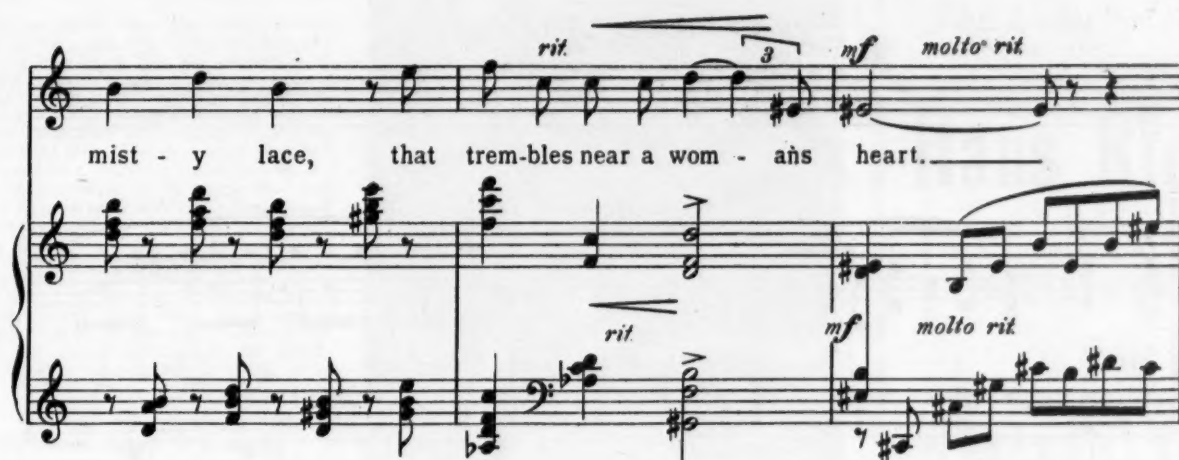
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mp war-ble in the throats of larks. _____ *p* Art thou con-cealed in



rit. mist - y lace, that trem-bles near a wom - an's heart. _____ *mf* *molto rit.*



a tempo *p* Dost thou go sing-ing on in brooks or



cling-est thou a-bout the pine in em-er-ald moss,—

mf

The first system of the musical score. The vocal line is on a single staff, and the piano accompaniment is on two staves. The vocal line has a melodic line with some grace notes and a final note with a fermata. The piano accompaniment features a complex texture with many triplets and sixteenth notes. The dynamic marking *mf* is present above the vocal line and below the piano accompaniment.

mp

p

The second system of the musical score. The vocal line is on a single staff, and the piano accompaniment is on two staves. The vocal line is mostly empty, with a few notes at the end. The piano accompaniment continues with a complex texture of triplets and sixteenth notes. The dynamic marking *mp* is below the piano accompaniment, and *p* is below the vocal line.

p *poco rit*

Tell me, o muse,— thy charm.—

p *poco rit* *pp*

The third system of the musical score. The vocal line is on a single staff, and the piano accompaniment is on two staves. The vocal line has a melodic line with a fermata. The piano accompaniment features a complex texture with many triplets and sixteenth notes. The dynamic marking *p* is above the vocal line and below the piano accompaniment, *poco rit* is above the vocal line and below the piano accompaniment, and *pp* is below the piano accompaniment.

PIANO TONE COLOR PRODUCTION

By J. Landseer Mackenzie

In the interesting article on the above subject in the June 14 issue of the *MUSICAL COURIER* it is asserted that only a genius can "think the tone before it is produced." If that be true, I have demonstrated, by more than one experience, that genius can be created by a scientific understanding of tone composition! That which is known as tone color in music consists in the accentuation of certain overtones. Therefore, with knowledge of the particular overtone required for a specific tonal effect, it is easy enough to train the ear to listen for it. The peculiarity of the piano tone under discussion is that the upper octave overtone predominates, which gives a "singing" or sustained quality.

I maintain that accurate knowledge of the tone employed in tonal coloring should be included in the technical equipment of every pianist. Were this so, we should hear a more spontaneous flow of expression than when the attention has to be diverted to the production of labored tonal effects, as is so frequently the case when genius is unassisted by science.

Now the question arises, will a training of the ear to requisite overtones produce the tone color desired? In the case of natural genius, yes! But for others less fortunate there is a definite adjustment, or direction of dynamic force, which can be relied upon to produce the tone required. This adjustment is based upon a scientific principle which holds good in the production of all tone color which is dependent upon the dynamic force of the performer.

The effect upon the piano of the application of this principle is to effect a quicker hammer blow than is produced by any forcible banging. Banging of the piano scatters the tone and dissipates the dynamic force of the performer. Conscious direction of dynamic force conserves the power of the performer and produces a sustained and carrying tone.

I am not a pianist, nor a performer more than sufficient to prove the truth of the application of certain scientific principles to music. I have found that tone production of every kind is a scientific proposition. The questions now beginning to agitate the minds of musicians can all be solved by analysis of tone composition coupled with a knowledge of certain principles which apply to technique. This I have demonstrated through various musicians who have been able to produce a "virtuoso" tone at will, directly they gained understanding of its composition and the law by which it is governed. Further, I have found that this same knowledge applied to mechanical piano playing will produce a "living" tone effect. I feel sure that were this knowledge to be applied to piano construction that we should see the evolution of instruments capable of yet further beauties of tone, than those in present use.

The present discussion and others of a similar nature prove the vital necessity for the co-operation of science and music. The future of music demands an art which shall transcend that which has resulted from the blind gropings of musical sense, or genius, unassisted by definite scientific knowledge.

Notes From Oscar Saenger's Studio

Mr. and Mrs. Wylie Stewart, who have been studying with Oscar Saenger this season, returned to their home in Monmouth, Ill., recently, where they gave concerts and recitals. Mrs. Stewart's rich contralto voice blended beautifully with her husband's splendid tenor and their joint recitals were a source of enjoyment to their audiences. They are planning to return next season and continue their work with Mr. Saenger.

Another joint recital which gave pleasure to a large audience in Hopewell, N. J., was that of William W. Northrup, tenor, and his brother, Frank Northrup, baritone, assisted by Vincent Denito, violinist. Mrs. Frank Northrup acting as accompanist for the artists. The Messrs. Northrup are both blessed with fine voices and splendid physiques. Frank Northrup also has a class of promising voices.

Melvina Passmore, the soprano with notable high range, sang in Lancaster, Pa., May 28, for the benefit of the Red Cross Society and in Harrisburg on May 29. She was received in both places with great enthusiasm and most likely will sing again in Lancaster early next season. She also gave a demonstration of the Oscar Saenger course in vocal training records in both cities. Saturday afternoon,

June 16, Miss Passmore sang at the Hotel McAlpin under the auspices of the Speech Improvement Club of New York. Among the artists on the program were David Bispham and Yvonne de Tréville.

Mrs. Beth Tregaski, mezzo-contralto, has just secured the solo position at the Temple B'nai Jeshurun, in Newark, one of the largest temples in New Jersey. At the same time she retains her solo position at the North Reformed Church of Newark. In addition to her church work Mrs. Tregaski fills many concert engagements, teaches a large class and is musical director of a private school for girls.

Hunter Welsh With Philadelphia Musical Bureau

It is announced that Hunter Welsh, pianist, has joined the forces of the Philadelphia Musical Bureau. Arrangements have been made for the appearance in the principal cities of the East and Middle West. He is a pianist who has attracted widespread attention and fulfills the demand for an American pianist and an American artist. Having been before the musical public for a number of years, Mr. Welsh has heretofore devoted much of his time to Southern territory and to concertizing in Cuba, where he has established himself firmly on a high artistic plane, and where he will be heard again while on tour during the coming season. Since returning North the pianist has given recitals in Boston, New York and various other cities, besides appearing with the Philadelphia Orchestra under Leopold Stokowski.

Bookings are also being arranged for a series of lecture-recitals by Mr. Welsh, "Masterpieces of the Piano-forte." These lectures embrace a history of piano literature from the time of Bach to Liszt. Aside from other large institutions where the pianist will give this sequence

HUNTER WELSH,
Pianist.

of talks, it has been arranged to present the course at the University of Pennsylvania in the near future. Mr. Welsh will appear before a number of women's clubs during the next musical year.

Marie Roemaet, Cellist of
Edith Rubel Trio, Wins \$1,000 Prize

Marie Roemaet, the young Belgian cellist of the Edith Rubel Trio, was awarded first honors and a prize of \$1,000 at the recent commencement exercises of the Institute of Musical Art in New York. Coming from Belgium a few years ago, Miss Roemaet made a distinct impression in a number of concerts and later entered the institute as an artist-student. Her superior gifts won the greatest admiration of the faculty and student body, and she was honored accordingly. Miss Roemaet has been a member of the Edith Rubel Trio for a year or more. The trio will leave for New Hampshire in a few days to spend the summer in preparing next season's programs.

Chicago Orchestra Musicians
Insured Free of Charge

It is interesting to note that a contract whereby all members and employees of the Chicago Orchestra are insured free of charge on the group plan, has been entered into recently with the Travelers Insurance Company, of Hartford, Conn. Every musician in the orchestra is insured to the extent of \$1,000, regardless of the length of service, and all other employees are insured for the same amount after they have been with the organization for one year. The arrangement includes about 100 persons, and the Orchestral Association pays the entire premium. Eighty-seven of the beneficiaries are musicians.

Eva Mylott Married

Eva Mylott, the well known Australian contralto, was married last week in Flushing, L. I., to Hutton Gibson, of Chicago, a manufacturer of brass ware.

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Kathleen Hart Bibb Wins Listeners From Start

A young singer who finds her way to the heart of the music loving public with swiftness and surety is Kathleen Hart Bibb. The delightful young soprano, whose first concert season is just closing, has everywhere met with the warmth of reception generally yielded only to those who have been heard again and again. Her first appearance in Chicago, in recital at the Ziegfeld Theatre, April 25, was one example, also her engagement as soloist with the Minneapolis Symphony Orchestra at Minneapolis.

She was recently introduced to a Grand Rapids (Mich.) audience, appearing there as soloist with the St. Cecilia



Photo by Matzene.

KATHLEEN HART BIBB.

Chorus, and made a complete conquest as is evidenced by the press comments below:

"The Blessed Damsel" (Debussy) was rendered in most effective and dramatic style and Kathleen Hart Bibb, soprano, scored a success in her singing of the star role, the Blessed Damsel. Mrs. Bibb has a voice of most pleasing quality, sings with ease and charm and won instant favor with her audience. Mrs. Bibb's solo numbers were "Love's Philosophy" (Quilter), "Joy of Life" (Rhye-Herbert), "Blackbird's Song" (Scott), and "Rondel of Spring" (Bibb), the last number being interpreted with exceptional skill.—Grand Rapids News.

Kathleen Hart Bibb, who sang two groups of songs, made a complete conquest of the large audience, not only by the warmth and beauty of her voice, but by the compelling charm of her artistry. Mr. Tower played admirable accompaniments for Mrs. Bibb.—Grand Rapids Press.

Kathleen Hart Bibb, who assisted the chorus, sang the role of the Blessed Damsel with refinement of tone. Kathleen Hart Bibb sang in a charming manner two groups of songs, her numbers including "Minuet de Martini" (Weckerlin), "Fetes Galantes" (Hahn), "Chanson Triste" (Duparc), "Les Filles de Cadix" (Delibes), "Love's Philosophy" (Quilter), "Joy of Life" (Rhye-Herbert), "Blackbird's Song" (Scott) and "Rondel of Spring" (Bibb). In her numbers the singer's art shone resplendent, and her songs gave abundant satisfaction. Her middle register is particularly pleasing, while her pianissimo is excellent.—Grand Rapids Herald.

Marie Ruemmel's Collection of Modern Compositions

There is, perhaps, no musician in America possessing a more interesting and complete collection of modern piano soli than the virtuoso, Marie Ruemmel, who, during her long sojourn in Europe, had the privilege of associating with a number of the most renowned composers of today. The following is a partial list of composers whose works are in Miss Ruemmel's library: Czurlanis (in manuscript), Gignoux, Emil Bernard, La-combe, Gabriel Grovlez, Fauré, Isidor Philipp, Widor, Saint-Saëns, Berthe Marx, Debussy, Ravel, César Franck, Chabrier, Moret, Pierné, Messager, d'Albert, Hans Huber, Hugo Kaun, Berger, Grunfeld, Richard Strauss, Hollaender, Sofie Menter, Rosenthal, Szendy, Josef Zuk, Dohnanyi, Friml, Toscho, Grugatti, Gulli, Florida, Crescentini, Busoni, Martucci, Sinigaglia, Longo, Sgambati, Granados, Albeniz, Jonas, Emil Frey, Blumenfeld, Paul Juon, Godowsky, Liadow, Stcherbacheff, Moussorgsky, Gabrilowitsch, Glazounow, Winal, Balakirew, Kopylow, Scriabin, Borodin, Tscherepnin, Fraipont, Cyril Scott, Sir Edward Elgar, Glière, Rebikoff, Kyotschinsky, Fannie Dillon, Templeton Strong, Sibelius, Heise, Henriques, Palmgren, Alkan, Ornstein, Stovenhagen, Sternberg, De Schlözer and Charles Hanbiel (in manuscript).

No Broken or Postponed Engagements for Werrenrath

Reinald Werrenrath has brought his season's activities to a close with an impressive total of eighty-one concerts, the character of which indicates the unusual prestige of the American baritone. He has covered a territory reaching from Lewiston, Me., to Denver, Col., and from Duluth, Minn., to Houston, Texas, never in a single instance having to break or postpone an engagement.

Three New York recitals at Aeolian Hall are ranked among the most important musical events of the season. Seven appearances with the Philadelphia Orchestra include four performances of Bach's "Passion According to St. Matthew," and these exemplify the musical stature of the singer. The latter work he likewise sang with the New York Oratorio Society at Carnegie Hall. In addition to appearances with the Detroit, Rochester and Worcester

Symphony Orchestras were notable festival engagements at Oberlin, Ohio, Springfield, Mass., Geneva, N. Y., Hagerstown, Md., Nashua, N. H., and Norfolk, Conn. By no means the least memorable were three performances of the Mahler eighth symphony at the Chicago Festival, under Frederic Stock.

Among next season's bookings, which are many, may be mentioned three New York recitals and a Pacific Coast tour in January and February.

About Edward Clarke's Program "Talks"

Edward Clarke, the Chicago baritone, has been steadily gaining a reputation as an artist with the ability to talk to his audiences in a way that adds materially to his programs. He claims that the term "lecture-recital" sounds a little "high brow" and formal and states that all he tries to do is to awaken interest in the composers or tell something about the history of the songs in an informal way.

He has just been engaged by the Lecture Association of the University to give another series of recitals on song literature on the Extension work for next season. This will make the third consecutive season that he has appeared under these auspices. Mr. Clarke claims that the music loving public are not fully alive to the beauty and worth of good songs and that it ought to be the duty of every teacher to instill a love for them in their pupils instead of filling their heads with hopes of



EDWARD CLARKE.

singing in opera that they know too well can never be realized—that it is the duty of every singer to spread the gospel of good songs by first acquiring a thorough love and knowledge of them and then presenting them in a way that they may be understood, preferably in English and if in a foreign language always with some printed translation or some word of explanation.

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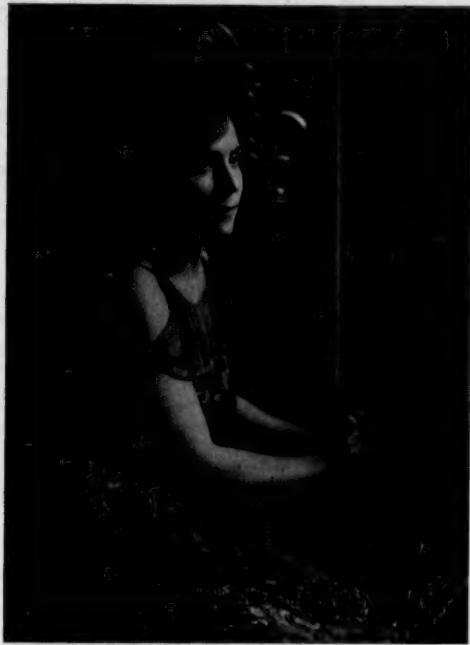
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Frances Nash and Christine Miller Provide "Concert Extraordinary"

Frances Nash, pianist, figured on the same program with Christine Miller, the well known contralto, in Ashtabula, Ohio, June 4. This tribute appeared in the Ashtabula Star of June 5:

"Concert extraordinary" is what the program called for at the Majestic Theatre last evening, when the Artists' Concert Course presented the popular Christine Miller, mezzo-contralto, and Frances Nash, a young and wonderfully charming pianist, whose playing proved her to be a star of the first magnitude. The concert was the best of the season and certainly was a rich treat for the people of Ashtabula. Rarely have greater ovations been



FRANCES NASH.

given here than was accorded these performers, who gave of the best without stint or reserve, winning fresh laurels from the enchanted audience.

Miss Nash was the surprise of the evening, and while her dainty girlishness is a decided factor in her favor it gave no hint of the real depth of the artist soul which dreamed such things and said such things to the lovely creatures of her imagination. Miss Nash seemed to live and enjoy the sparkling conversations which her brilliant technic and picturesque fancy dictated throughout the program. One felt a privileged listener to an intimate and spirited converse through the medium of her clever fingers, whose tips are alike responsive to more serious themes. Miss Nash is really wonderful and has added hosts of friends to her already long list of admirers who hope for a return visit from this charmingly gifted young woman.—Ashtabula Star, Ashtabula, Ohio, June 5, 1917.

Seagle's Motto Is "Efficiency in All Lines of Endeavor"

The season just past has been the most successful Oscar Seagle has enjoyed since his return to this country from Paris, four years ago. As in the case of most American artists, he came here with no blaring of trumpets, simply with a fine natural voice supplemented by a thorough training under Jean de Reszke. From the beginning he has been content to make his way in the concert field by giving his audiences musical food of excellent quality.

During the past season, Seagle gave over sixty recitals, covering a good part of the country from Boston and New York in the East to Minneapolis and Little Rock in the West and South. Everywhere he has met with praise that approaches extravagance of expression and in most cases his engagement has been so successful as to insure reengagement for the coming year. Indeed, one of the remarkable facts about Seagle's career has been the number of reengagements he has filled. He returns again and again to particular cities until his coming has developed into an annual event. This state of affairs is most unusual, for in the smaller cities the musical opportunities are limited and the effort is always made to obtain different artists in succeeding years so that as many as possible may be heard.

Seagle's programs have been varied. He has done some operatic arias, in particular the "Eri tu" from Verdi's "Masked Ball"; a few of the lesser known German Lieder; French and English songs of all ages. As in the past his French groups have been revelations to his hearers, for now that Giliert is dead and Clement in France, there is in this country no man who is more thoroughly equipped than Seagle for the best delivery of the extremely difficult modern French songs, both by virtue of his vocal style and clearness of diction.

The folksongs of many lands have also been used extensively, while in the domain of the negro spiritual, Seagle has been able to offer unique arrangements, inasmuch as he, and he alone, has had the opportunity to sing from manuscript the arrangements of various spirituals which H. T. Burleigh has made during the past few months. Recently Mr. Burleigh furnished him with additional arrangements which will be used during the coming season.

Next year already gives promise of being Seagle's banner year. His success is a fitting testimonial to hard work, for like the American business man, this artist has made his motto efficiency in all lines of endeavor.

Carlson Songs Sung

Recently in Los Angeles at a recital given in the studio of Anthony Carlson, and in Santa Barbara, Cal., at a recital given by Anthony Carlson in the Hotel Potter, the programs included songs by Charles F. Carlson, which

met with decided success, according to reliable accounts. The numbers in question were "Each Morn a Thousand Roses Brings" and "All Crimson Flushed."

Walk and Be Healthy Is Mme. de Phillippe's Theory

"Oh! I just love to walk for miles in the beautiful country, which is glorious now."

The speaker was Dora de Phillippe, soprano, whose work in concert and in opera has endeared her to a long list of music lovers. Mme. de Phillippe "blew" (she is as refreshing as a sea breeze on a hot summer day) into the metropolis one cold, misty day last week.

"For three weeks I have been living the most wonderful life," she continued. "I have been up in lovely Connecticut, where spring is in her greatest beauty just now, and I have been enjoying every single minute, and living a generally healthy out-of-door life. Every day I walk at least six miles, and sometimes even further. In my opinion there is nothing quite so good in the list of exercises nor so enjoyable in the way of sheer delight as walking. Of course, I fish, ride and swim a great deal, but walking takes the blue ribbon in my judgment."

And taking into consideration the general fitness which this petite prima donna has maintained throughout a long and strenuous season, her judgment seems to have sound basis. Mme. de Phillippe's season has indeed been a long one. Last summer she forewore the joys of a recreation period and devoted her time to making a Chautauqua tour, which was followed by her season as a member of the Chicago Opera Association. With that organization she sang such roles as Gretel in "Hansel and Gretel," Musetta in "Bohème," Antonia in "Tales of Hoffmann," the errand girl in "Louise," the title role in "Madame Butterfly," etc. She also appeared in the first Chicago performance of "Francesca da Rimini." At the close of her operatic season, Mme. de Phillippe appeared in joint recital with Arthur Shattuck at the Illinois Theatre, Chicago. Those who had become admirers of her work as an operatic artist attended her recital in large number, it proving itself to be one of the most interesting of the entire season. Those who had not before heard her in the intimate atmosphere of the concert room were surprised and delighted with the beauty of her singing and the charm of her interpretations. Mme. de Phillippe also appeared in various cities of the Middle West, ever with the same unvarying success.

Mme. de Phillippe's plans for next season are not as yet wholly settled, but she has been re-engaged for special guest performances by Cleofonte Campanini, and will appear with the Chicago Opera Association both in Chicago and New York. A New York recital and several orchestral appearances are also a tentative program.

"I am on my way to a seaside resort near New York," Mme. de Phillippe declared in answer to a question as she rose to go, "but I shall come into town frequently to make some records and to do my bit in connection with the Red Cross."

Olive Fremstad Leaving for Maine

Olive Fremstad, whose return to the Metropolitan Opera Company promises to be one of the most important events of next season, will leave New York soon for her summer home at Bridgton, Me. At her picturesque home amid the Maine woods, she will have ample opportunity to indulge in those hardy outdoor sports, of which she is an ardent devotee. Her recital programs for next season, and those operatic roles which she will sing, will, however, receive the major portion of her recreation time.



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FAURÉ'S "PROMÉTHÉE" AT THE OPÉRA

New "Carmen" Scenery—Poe-Debussy Combination Wins Favor—Russian
Ballet in Novelties—Saint-Saëns Writes "Honneur à l'Amérique"—
S. M. I. Presents New Works

30 Rue Marbeuf (Champs-Élysées),
Paris, May 24, 1917.

"Prométhée," the three-act lyric tragedy by Jean Lorrain and A. F. Hérold, deals with the legendary episodes of ancient Greece. The music to this fine myth is a masterpiece by Gabriel Fauré. For the representation at the Opéra, Maxime Dethomas has designed costumes with a sense of beauty and fitness to personal adornment. Excellent artists from the Comédie-Française undertook the interpretation of the recited verses, which alternate with song. For the rôle of Hermes, Yvonne Ducos' admirable diction was most telling. Albert Lambert the younger took the part of Prometheus, Mme. Colonna Romano that of Pandora. It may be recalled that Jean Lorrain wrote his "Prométhée" with the elusive hope of reconstructing the spectacles of the antique theatre of Bézier, in which declamation played an important part. That form of work cannot be adapted to the Parisian Opéra with perfectly satisfactory results. In "Prométhée" the sculptural beauty of Fauré's music is impaired, the grandeur and harmony, the pathetic serenity weakened. For nobly tender grief, Fauré expresses himself best in the funeral ceremonies of the too curious, ill-fated Pandora and for sublime tragedy the gods' punishment of Prometheus.

The participating vocal artists were Mlles. Demougeot, Lapeyrette, Yvonne Gall, MM. Sullivan, Gresse, Lafitti; (two sopranos with a contralto between them and a bass with a tenor on either side). The best developed "rôle" as such, was assigned to Mlle. Gall. M. Chevallard conducted the chorus and orchestra with his habitual skill. After the "Prométhée" Mlle. Zambelli, M. Avelin, Mlle. Barbier and the other artists of the ballet delighted with their grace and splendid skill in the "Fête chez La Poupinière," the music of which, arranged and orchestrated by M. Bachelet, was on this occasion directed by the composer-conductor himself.

At the Opéra-Comique

Mlles. Brothier and Morel, MM. Edmond Clément and Albers sang Gounod's "Mireille" at last Thursday's matinée, while Mlle. Chenal appeared in "Tosca" in the evening, followed by "Elyza," the delightful ballet of Mme. Mariquita and M. Pichéran, danced by Mlles. Sahary Djeli and Georgette Dalmarès.

For the first time Fanny Hedy sang Manon on Sunday as a matinée. In the evening Mary Garden played in "Carmen" with MM. Fontaine, Audoin and Mlle. Favart. Nina Walky made her début in the rôle of dancer with Bailly's new scenery in the second act. Far away in the distance the old Spanish-Moorish city walls can be seen quiet and tranquil under the peaceful heavens, and moon-rays make a silvery gleam on the ramparts of Seville. In strong contrast there is in the foreground the brilliant torch-lighted inn, with its turbulent life, wine, women, dance and song.

Forgetful Camille

M. Camille Erlanger unfortunately left a manuscript roll, the music of an act of "Faublas," in a cab last week. A handsome reward is offered to any one returning it to the Opéra-Comique.

The Gaité-Lyrique

The first representation (revival) of "La Petite Bohème" has taken place at the Gaité-Lyrique with Jane Alstein and Odette Darts in the rôles formerly created by Eve Lavallière and Jeanne Saulier some years ago at the Variétés where this three-act opéra-comique by Ferrier and Hirschmann won such big success. Boieldieu's opéra-comique "La Dame Blanche" has been given as a matinée for the appearances of M. Capitaine and Mlle. Heilbronner of the Opéra-Comique.

At the Grand Guignol

Jean Bernac and Albert Jean have scored a success with their strange, haunting "Black Poison," which draws crowds to the theatre in the Rue Chaptal. Martine and Poirer have arranged a fairylike framework for the curious work, founded on a Poe story, and Claude Debussy's exquisite music completes the charm.

At the Théâtre du Châtelet

The Russian Ballet once again thrills Paris with strange, strong emotions. During a three years' gestation the spirit of dancing has matured and, where formerly M. Miassine felt only the instinct of the choreographic art he has now its living spirit, and senses and hands and feet. One feels almost inclined to believe the secret of perpetual motion has been transmitted to this clever dancer, the quick succession of movements spring up so spontaneously and continuously. Their variety produces the happiest effect in the ballet "Les Femmes de bonne humeur," a clever adaptation from Goldoni's Comédie-bouffe. The music is culled from that of Domenico Scarlatti and orchestrated adroitly by M. Tommasini, its vigorous rhythms, definite with a firm unity, adapted with skill to the bodily rhythm of the dancer.

M. Bakst has in no way neglected the costumes for "Good-Tempered Women," nor the scenery scintillating with prismatic colors. The cast includes the well known names of Lydia Lopokova, Mlle. Tchernicheva and Mme. Checchetti. On the program of the Ballets Russes besides "Les Femmes de bonne humeur," "Les Sylphides," "Petrouchka," there was another novelty, "Contes Russes," which is more specifically indigenous and consequently less able to be appreciated at its probable high merit. "Soleil de Nuit," a series of popular dances to the music of Rimsky-Korsakoff, with scenery and costumes by Larinow.

"Parade," with scenery and costumes by Picasso and Erik Satie's music. Of the last named novelty there is considerable difference of opinion. It may be this is a sign that it is a chef-d'oeuvre or, reviewing all its drolleries, a mountebank show. The Polovtsien dances from "Prince Igor" and Strawinski's "L'Oiseau de Feu," with their fairylike charm, delighted everyone as usual.

Franck's "Patrie" Waits Forty-seven Years

César Franck, in a hopeful moment during the siege of 1870, wrote his patriotic ode, "Patrie." One November day report said that the army of the Loire was about to pierce the enemy lines and that the city would soon be delivered. In the excitement of this news the Figaro published an ode to Paris: "I am Paris, the Queen of cities . . ." César Franck read this lyric which appealed to his enthusiastic ardor and immediately set it to music. It has just been published.

Saint-Saëns to America

"Honneur à l'Amérique," with French text by P. Fourrier and an English translation, the music by Camille Saint-Saëns, has just made its appearance in public print.

The Concerts

On Ascension Day there was a big musical matinée at the Palais de Glace. Massenet's "Marie Magdeleine" with Mmes. Marie de l'Isle and Labarthe; MM. Moisson and Reder. Beethoven's Concerto for two pianos by Mlles. Yvonne Lefebvre and Perrioud. An attractive feature of the program was the choral ensemble of eighty voices, with Marcelle Demougeot under the able direction of Francis Casadesus.

New Works Presented by the "S. M. I."

The "S. M. I." (La Société Musicale Indépendante) in its last concert won great success. Many first auditions were given: A "Quartet" by Jean Huré, in which the developments are not conspicuous by their consonance; "Mélodies," songs, by Marcel Noël, of accurate expression and agreeable simplicity; "Poèmes arabes," by Louis Aubert, of felicitous expression; brilliant "Etudes" for the piano, by Roger Ducasse; "Trois Chansons" for chorus, unaccompanied, by Maurice Ravel in the Renaissance tradition, extremely clever little pastiches. The "En Blanc et Noir," by Claude Debussy, are "Black and White" only in name, for they are most variegated, independent pieces for two pianos.

A Soldier-Composer Dies

Fernand Halphen, captain of the Thirteenth Territorial Regiment, contracted an illness last year in the army to which he has succumbed in the forty-fifth year of his age. He was a pupil in the classes of Giraud and Massenet at the Conservatoire and second Grand Prix de Rome. Among many works as a composer are a sonata for piano and violin, a symphony played at various concerts, an opéra-comique, "Le Cor fleuri" (The Garlanded Horn), produced at Monte Carlo in 1904; several instrumental pieces and some well known songs. Captain Halphen was buried in the cemetery of Montmartre, 18th instant.

Officers of the S. A. C. D.

The assembly of the Société des Auteurs et Compositeurs Dramatiques has re-elected M. Maurice Donnay

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unanimously as president. Vice-presidents, Pierre Veber, Paul Milliet, André Messager; secretaries, Edmond Guiraud, René Peter; treasurer, Gabriel Trarieux; general reported, Adolphe Aderer; archivist, Alfred Bruneau. M. Maurice Donnay delivered an address, followed by the reading of the society's report, which M. Pierre Veber undertook in the absence of M. Henry Kistemaekers. Special mention, amid general emotion, was made of all authors fallen in battle and of those at the front. Particularly appropriate, under existing circumstances, was the poet's call quoted at the termination of the long report: "Qui de nous, qui de nous, va devenir un dieu?"

M. Vincent d'Indy was elected by 127 votes among the new commissaires.

Musical News From Barcelona

The first concert given under the patronage of the Société Française des Amis de la Musique has taken place, conducted by Ch. M. Widor and Louis Hasselmans. It will be followed by others directed by Vincent d'Indy, Gabriel Fauré, Florent Schmitt and some of the best known artists: Mmes. Croiza, Montjovet, Selva, MM. Lafitte, Couzinou, Edouard Risler, Marcel Dupré. The 6th of June will terminate this important musical manifestation with a performance of the "Beatitudes" of César Franck. The magnificent chorus of the "Orfeo Català" will take part under the direction of its leader, Lluís Millet.

COMTE DE DELMA-HEIDE.

Ellis Clark Hammann's Engagements

Ellis Clark Hammann, whose splendid work as accompanist has caused him to be in great demand in that capacity, has an excellent list of engagements, filled since February 1, to his credit. A list of his appearances, both as accompanist and as pianist and contributing artist, is here-with appended:

February 2—With Julia Heinrich, Washington, D. C.
February 7—Rich-Kindler-Hammann recital, Bethlehem, Pa.
February 11—With Daniel H. Maquarre, Bellevue-Stratford, Philadelphia.
February 16 and 17—Orpheus Club, Philadelphia.
February 18—Private musicale, Overbrook, Pa.
February 21—Organ recital, Philadelphia.
February 26—Manufacturers' Club musicale, Philadelphia.
February 28—Joint recital with Hans Kindler, cellist, Witherspoon Hall, Philadelphia.
March 8—Julia Heinrich recital, Aeolian Hall, New York.
March 13—Sascha Jacobinoff recital, Philadelphia.
March 16—Musical, Ogontz School, Ogontz, Pa.
March 26—Manufacturers' Club, Philadelphia.
March 28—Miss Wilkinson, Philadelphia.
April 15—Private musicale (Julia Heinrich, soprano), Marion, Pa.
April 18—Eurydice Club, Horticultural Hall, Philadelphia.
April 23—Manufacturers' Club, Philadelphia.
April 24—Camilla Plasscheart, violinist, Philadelphia.
April 27—Treble Clef Club, Horticultural Hall, Philadelphia.
April 28—Orpheus Club, Academy of Music, Philadelphia.
May 8—Concert in Easton, Pa.
May 24—People's Choral Union, Philadelphia.
May 29—Organ recital, Philadelphia.
June 1—Commencement exercises, Training School for Kindergarten.
June 7—Commencement exercises, Miss Wright's School, Bryn Mawr, Pa.

The Reappearance of Lambert Murphy

A forceful tribute to an American tenor is seen in the season's record of Lambert Murphy, formerly of the Metropolitan Opera Company, whose impressive list of engagements filled since January 1 has been paralleled in few instances. In the vast majority of the places where he sang this season it was his third or fourth appearance under the same auspices. Aside from his appearance with the New York Oratorio Society at Carnegie Hall, New York, where he sang in the Bach Passion music and was at once re-engaged for next season, he made his seventeenth appearance with the Philadelphia Orchestra in the "Faust" symphony, his fourth with the Chicago Symphony Orchestra, his fifth with the Handel and Haydn Society of Boston and his second with the Cecilia Society and the Apollo Club of that city.

At the festivals Mr. Murphy has long been in regular demand and at each of the following he made his fourth appearance this season: Springfield, Mass., Worcester, Mass., Oberlin, Ohio, Mt. Vernon, Ia., and Nashua, N. H. At the Norfolk Festival he made his second appearance this year and he sang twice at Northampton, Mass., the first time in "The Messiah" and later in a joint recital with Reinald Werrenrath. Among the tenor's important recitals were those in Pittsburgh, Pa.; Milwaukee, Wis.; St. Louis, Mo.; Lewiston, Me.; Plymouth, Mass.; Lowell, Mass.; Montpelier, Vt.; Muscatine, Ia.; Clinton, Ia.; Utica, N. Y.; Derby, Conn., and South Weymouth, Mass.



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Becker Pupils Show Gratifying Results

Pupils of Mr. and Mrs. Thilo Becker were heard in recital at the Gamut Club, Los Angeles, on June 5 in a well balanced and interesting program. The program was as follows: Concerto in D (Mozart), Shibley Boyes; nocturne in E flat (Chopin); "Humoresque" (Tor Aulin), Carolyn Lefevre; "Consolation," No. 1 and "Etude de Con-

cert" (Blancher), "Lotusland" (Scott), "Revolutionary" etude (Chopin), Edward Schlossberg; "Symphonic Espagnole" (Lalo), Dorothy Cranston Hess. The accompaniments were played by Mrs. Becker and Mildred Jamison.

The promising work of these young people was a delight. One feature in the teaching of Mr. and Mrs. Becker is its thoroughness. Their pupils all appear to be efficient and fully equal to the task they undertake. Of course there are differences of ability, of talent, of personality and magnetism, but the work of each and every one is so clean cut that the critic finds nothing to say but that which is in the nature of praise. To the artist it is indeed a pleasure to see artists in the making, and this is the impression left by this recital. Any one of these pupils might well be in a year or two a finished artist.

The Beckers should be deeply gratified at the results shown at this recital.

Applied Harmony a Practical Work

Carolyn Alchin, author of one of the most excellent of modern works on harmony, has been invited to make an address at the coming convention of the National Educational Association at Portland, Ore., on July 7. Miss Alchin will be unable to accept this invitation because of her duties in the University of Southern California, where she is to conduct summer classes. Being unable to get away for more than a few days at a time, Miss Alchin spends her week ends at Camp Baldy, at the foot of the highest mountain in the Sierras.

This new work, the title of which is Applied Harmony, is obviously and evidently the work of a teacher. The matter is put in such a way as to make a direct appeal to the understanding. The work is, above all things, practical. The old pedantic truisms, with their endless exceptions, are, for the most part, thrown overboard, but in their place is a thoroughness of detailed exposition of principles which embraces a broad field of practical knowledge, broader, in fact, than could be embraced within rules, which, by their very nature, are limited in application. It is not too much to say that this book should prove a Godsend to those who have had difficulty with harmony by the older methods, and for those who wish to obtain a quick but absolutely thorough grasp of the subject, as applied to the older classical forms or to the tenets of modernism.

Sam Trimmer to France

Sam Trimmer, the pianist and pedagogue, has enlisted in the Medical Reserve Corps and expects to sail for France within a short time. During the time in which he has been appearing before the musical public of this country Mr. Trimmer has made for himself hosts of friends, who will join with the MUSICAL COURIER in wishing him bon voyage and a safe return.



MR. AND MRS. THILO BECKER,
At their home in Los Angeles, Cal.

cert" in F minor (Liszt), Thyra Ruhland; concerto for two violins (Spohr), Dorothy Cranston Hess and Purcell Mayer; "Reflets dans l'eau" (Debussy), "Ondine" (Ravel), Adelaide Gosnell; "Berceuse" (Jahnefeldt), "Slavonic Fantasia" (Dvorak-Kreisler), Sylvia Harding; "Etude de

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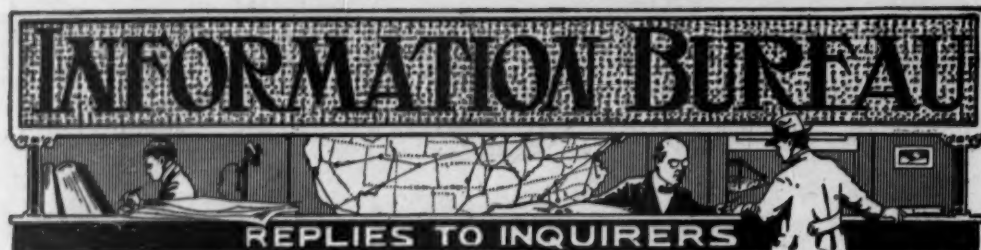
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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

Difficult Piano Solos Desired

"If possible, tell me the address of Marguerite Valentine, pianist. She appeared late last winter as accompanist for a certain well known cellist.

"Also please give me your personal opinion as to which is the most difficult, technically, of all piano solos, modern or otherwise.

"Or, if you do not care to do this, may I ask you to

give me a short list of piano solos which you think present the extreme of technical difficulty?"

If you will write to Charlotte Babcock, Carnegie Hall, New York City, you will probably be able to obtain Miss Valentine's address.

The opinion of two leading authorities was asked, and both of these men, active in musical circles, returned the same answer: that probably no compositions for the piano are more difficult than the Godowsky transcriptions of the Strauss waltzes. Other works bristling with technical difficulties are "Islamey" fantasia, Balakireff; Moriz Rosenthal's theme and variations, and the Paganini-Brahms variations.

Is Field for Accompanists Overcrowded?

"I have been told by those who should know that I would make a splendid accompanist. I have had a good general musical education, together with piano, which I teach as my specialty. My experience in accompanying is limited to the work required by a vocal teacher. Is the field for accompanists overcrowded? To which place is it better to go, Chicago or New York?"

"How much time would it take and what amount of money do you think it would require before my work would make me independent?"

It has always been a belief of the writer that accompanists are "born, not made." If your friends are musical, and capable of judging of your capabilities from the work that you have already done, it would appear that you have made a long step ahead in the profession you wish to adopt. To be a good accompanist at the present day requires that the performer should be able to play very difficult music at sight. The modern accompaniments are often more like piano solos. They tax the resources of the player and must be played sympathetically to enable the singer to obtain the best results for the song. The accompanist must sink her individuality into that of the

singer and support the voice, often having to cover up deficiencies of the soloist. Practice in playing accompaniments ought to be one of the best ways of training—of course after the technical difficulties of the piano have been overcome. It is almost more difficult to play a "good" accompaniment than to play a solo, the necessity of listening and following another person increasing the difficulties.

You say your experience in accompanying is limited. If you are in a position to do so, try to get all the accompanying you possibly can; you will find that experience is the best teacher. If there is a fine singer in your city, why not arrange to play for her, the more difficult the music the better. It seems as if it would not be necessary for a good pianist to take special lessons in accompanying, that once the technic of the piano is overcome, the rest depends upon constant practice.

Accompanists, that is, good ones, are in much demand, for the singer must have someone thoroughly dependable. Why not go to Chicago and see the Redpath Musical Bureau, Cable Building, and the Musical Lyceum Bureau, Steinway Hall. These bureaus are in touch with such large numbers of singers, and also with clubs, societies, lyceums, etc., that they would be able to tell you of some opening where you could gain the necessary experience.

Charlotte Babcock, Carnegie Hall, New York, would be a helpful person to correspond with, while any of the managers in New York could undoubtedly be able to make use of your services as soon as you are in a position to feel secure of yourself.

Even if you gave your services during the summer, you might find that lessons were unnecessary and that you were in an independent position in the autumn for the winter work. Only do not depend upon the opinions of friends; go to a reliable authority, such as the writer has given you, and hear what they have to say as to your capabilities.

Information About Marguerite Hamill

"Would it be too much trouble for you to give me information regarding Marguerite Hamill, the artist who sang in Max Bruch's 'Fair Ellen' at the Newark Festival? Is Miss Hamill an Italian, and did she receive her training abroad? If not, with whom did she study? Is she available for concert and could you direct me through your columns as to how I could get in communication with her?"

Miss Hamill is not an Italian, but a thorough American, both by birth and education. She was born in East Liverpool, Ohio, and her vocal training, exclusively American, was obtained in the studio of Delia M. Valeri, one of the best known of the New York vocal teachers.

Miss Hamill appeared recently on the concert stage at Cleveland. She achieved a remarkable success, the local critics giving her enthusiastic praise for her work, praise that was certainly deserved by the young singer. To have all the local critics of a city agree is a high compliment to any artist, so Miss Hamill should be specially pleased. The young artist is now available for concerts and recitals. She can be addressed at 1744 Broadway, New York City, care of Mme. Valeri.

The Band Stand in Central Park

"Can you give me any information about the band stand in Central Park? I should like to know who designed it; also in what year it was erected. Can you tell me in what year the band concerts began? Who was the first conductor of these concerts? All information will be thankfully received."

There is not much information to be obtained about the band stand in Central Park, the only mention of it that has been found being the above picture from the "Fifth Annual Report of the Board of Commissioners, Central Park, 1862." Through the courtesy of Jaros Kraus, Architect, Department of Parks, a copy of this book was loaned to the MUSICAL COURIER with permission to use the illustration of the band stand, or—as it was then called—the "music pavilion." There are only four or five copies of these reports in existence, the picture, therefore, rare.

The architect or designer of the music pavilion was an Englishman, John Wrey Mould. He was born in Chislehurst, Kent, August 8, 1825. After graduating at King's College, London, he accompanied Owen James to Spain, where he remained ten years, assisting Mr. James in writing his exhaustive book about the Alhambra. It was in 1853 that Mr. Mould came to New York for the special purpose of designing and building All Souls' Church. The work on Central Park commenced May 1, 1857, and Mr. Mould was at that time appointed assistant architect of public works. It was in the construction of the terrace, the bridges and other features of the park that he was considered to have the best opportunity of displaying his talent. In 1870 he was appointed architect-in-chief of the department of New York City. Three years later he went to Peru on some special work, but, returning in 1882, his old position in the Park Department was given him. He is said to have been a "musician of superior order." He died in New York, June 14, 1886.

This brief sketch of Mr. Mould's public career is given because of the fact that his name in connection with the buildings in the park appears to be almost forgotten, although he designed all the buildings that were erected during his official holding of positions in the department. The name of Frederic Law Olmstead is so associated with the laying out of the park that others have been more or less forgotten. Simply as a matter of comment it may be said that while Mr. Olmstead's work in Central Park might appear as the most important of all that he accomplished, there is only a brief mention of it (three or four lines) in a biographical record of his life. That being the case, how could lesser lights expect to be remembered?

As the pavilion was "to be erected," according to the report of the year 1861 (printed in 1862), it is probable that the band stand was not ready for occupancy until the summer of the latter year. Concerts, however, had been given in the park during the three years preceding, that is, in 1859, 1860, 1861. These concerts were given on Saturday "when the weather permitted." In 1859 the ten concerts began on July 9 and ended October 15; in the following year it was not until August 25 that the first one took place, the last of the series of nine ending November

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From an old print.

BANDSTAND IN CENTRAL PARK, OR, AS IT WAS CALLED IN 1862, "MUSIC PAVILION."

18, so there must have been some bad weather during that time. August 10 saw the opening of the 1861 musical "season," and the ten concerts were given each week without interruption until they ended October 12—a remarkably pleasant summer.

In the report of the commissioners it says: "Musical entertainments have been given in the park, when the weather admitted, in the months of August, September and October. In the selection of music for performance the aim has been to effect a combination of popular music with that of a more artistic character. These entertainments have been much frequented. The music is not provided at public expense."

In another part of the report music and skating are bracketed together. At the special entertainments at the park, such as music and skating, the number of visitors is very largely augmented, and shows that both in winter and summer these occasions are appreciated by the public."

There is a notice of the band concerts, that is, those of 1861—but only the merest mention of them—in a musical review, in which the large attendance is particularly mentioned, and the statement made that the public could "not hear the music." Dodworth was the conductor of the band at that time.

The band stand is the same as it was designed in 1861, excepting that while it was new in that, or the following year, it is now, at the age of fifty-six years, in a shocking state of disrepair. It is painted a dingy brownish red, picked out with an equally dingy shade of yellow. There

are many holes in the underpinning, where boards have been broken off, the whole building being anything but an ornament to the park, however well it may have served its purpose during all these years. As architecture it is in the worst possible style, the very slight wooden pillars looking quite inadequate to support the heavy overhanging roof and the brackets. On these brackets, above the supporting pillars, or columns, just under the roof, are shields with the names of composers transversely across—Rossini, Auber, Bishop, Handel, Palestrina, Meyerbeer, Purcell, Mozart, Paesello, Cherubini, Arne, Beethoven. The letters of these names share in the general dilapidation of the building, many of them being difficult to decipher unless one knew the musicians referred to.

It is pleasant news to report that at the present moment one of the leading firms of architects in the city is making designs for a new band stand. It is to be the gift of an ardent music lover. It is, however, too soon to say anything about it until the designs have been approved by the Art Commission. Certainly the present building has outlived its usefulness, and it looks as if it might collapse at any moment.

Music holds such a large part in the public mind, there is so much free music, both winter and summer, that it is rather a reflection upon the city, or whoever is responsible for the Central Park band stand, to have a building so disfiguring. Let us hope the new one will be more appropriate. As soon as the plans are completed and the design accepted, the MUSICAL COURIER will reproduce the sketch.

Julia Claussen Also Famous for Recital and Oratorio Singing

Despite the range and variety of Julia Claussen's activities, it is chiefly as a Wagnerian singer that she continues to be identified in the mind of the general public. Seldom does her manager, Loudon Charlton, receive an application for Mme. Claussen's services without a supplementary request that Wagner numbers figure in the program as largely as possible. The mezzo's successes in Wagnerian roles, particularly during her several seasons with the Chicago Opera, are naturally responsible for the situation, though many music lovers seem to overlook the fact that her operatic triumphs have by no means been confined to the music dramas of Richard Wagner, while her reputation among singers rests almost as heavily upon the favor she has won in oratorio and recital.

Mme. Claussen recently appeared in Kansas City with the Kansas City Symphony Orchestra, and as might be expected the numbers allotted her were Wagnerian. "The 'Rienzi' overture," said the Kansas City Times-Star, "disclosed the depth and volume, the striking dramatic appeal in her voice. Of the two songs, 'Träume' was sung with delicacy of phrasing and refinement of sentiment. Musical literature has nothing more profoundly dramatic than 'Isolde's Love Death.' The singer who projects its passion in tones that thrill, and still are beautiful, may lay reasonable claim to distinction. Mme. Claussen sang the great scene with an impeccable sense of values—sang it more in the style of Ternina than we are apt to hear it these days, and yet with a more massive tone, surprisingly sure, clear, rich, exactly colored and expressing a vivid mental conception of the temperament of Wagner's great tragic heroine."

Mme. Claussen plans to spend the greater part of the summer in the East, though several Western engagements will interrupt her vacation.

Aurelio Giorni, "the Young Master of the Piano"

Those who have enjoyed the excellent piano playing of Aurelio Giorni will be interested to read the appended translations from the Moline Demokrat and the Iowa Reform Zeitung of Davenport, Iowa, regarding his appearance in Moline as soloist with the Tri-City Symphony Orchestra:

The directors of our orchestra were also fortunate in engaging an excellent pianist as soloist. Aurelio Giorni, only twenty-one years old, played all three movements of Chopin's E minor concerto with masterly assurance and most artistic interpretation, scoring a remarkable success. Also wonderful was his rendition of his solo

pieces, which likewise brought forth prolonged applause from the audience. Giorni's name will be pronounced in one breath with that of Paderewski and the other great masters of his instrument.—Moline Demokrat.

The soloist of the evening was the young master of the piano, Aurelio Giorni. He first played in a truly remarkable manner Chopin's E minor concerto, offering a thoroughly impeccable and finished performance, which met with tremendous success. In his second—solo—group, he evidenced not only an astonishing command of the delicate tone qualities of the piano, but also splendid artistic virtuosity. The young artist was repeatedly acclaimed and compelled to give encores.—Iowa Reform Zeitung, Davenport, Ia.

Demand for Gray-Lhevinne Song

There has been so much demand for a special souvenir edition of the melodious little waltz song written by Estelle Gray and Mischa Lhevinne, "The Heart of My Opal," that there is to be a third edition.

Among the many Gray-Lhevinne activities of the summer for the Red Cross the least will not be this song. A nice check is said to be going in weekly to the Red Cross as a result of the sales of the waltz, the entire gross proceeds of which are to be given to the cause this season.

John Philip Sousa heard the new Gray-Lhevinne marching song, "Democracy's Call," last week, and it is said that he is going to use it very often (in the full band arrangement) "as an effective encore number"; also that the boys at the Great Lakes Naval Training Station have just been looking for this sort of a "singable, catchy tune" and that Mr. Sousa is going to have them play it with the band of 300 "jackies" under his baton. "Democracy's Call" is an orchestral as well as a song and band number.

This is another way that the industrious Gray-Lhevinnes are adding to the Red Cross fund. The Clayton F. Summy Company, of Chicago, are the publishers of "Democracy's Call."

Randall Hargreaves Possesses "a Fine Voice"

In the opinion of the London Times, Randall Hargreaves is the possessor of "a fine voice," and according to the London Times, he "sang with much earnestness and beauty of voice." These comments, indicative of the general opinion of this baritone's excellent voice and equally fine work, are not only the expressed views of the English press, but they have been duplicated by the press of America as well. "A baritone of distinction with a particularly beautiful enunciation" is the manner in which the Montclair (N. J.) Times characterized his work, and the Staunton (Va.) Daily News declared his to be "the most unique and interesting recital of the season, given by a great baritone."

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THE HEIGHTONS.

Wendell Heighton (left), the wizard business manager of the Minneapolis Symphony Orchestra and a great booster for the orchestra and its conductor, Emil Oberhofer, as well as for the city of Minneapolis. Mr. Heighton should be paid a salary by real estate men in Minneapolis, as the astute manager advises all his friends to leave their home town and take up their residence in the home of the Minneapolis Orchestra. With him are his sister, Mrs. W. K. James, of Phoenix, Ariz., and his brother, Harry Heighton, of Tucson, Ariz.



Wendell Heighton, his sister, Mrs. W. K. James, and his niece, Edith James, who traveled from El Paso, Tex., to Tucson, Ariz., and from that city to Phoenix, Ariz., to hear the Minneapolis Symphony Orchestra. The young lady, though well educated, had never heard a symphony orchestra before then. Her uncle treated her "symphonically" by giving her an opportunity to hear his splendid orchestra in six concerts within four days, and the young lady repaid him by telling him that it was the best vacation she ever enjoyed.

BOISE, IDAHO

June 6, 1917.

The 1916-1917 season opened with a concert given by the Slavsky Trio, assisted by Mrs. F. H. Brandt and the ladies' chorus.

The Boise Choral Society gave its annual presentation of "The Messiah" during the Christmas holidays. They were assisted this year by the Symphony Orchestra. At its spring concert the society gave Neil Gade's "The Crusaders," and were assisted by Annette Stoddard, pianist.

Theodore Spiering, violinist, and Frances Striegle Burke, pianist, appeared for the first time in Boise this spring in a splendid recital.

The second annual season of the Boston-National Grand Opera Company gave two excellent operas, "La Bohème" in the afternoon and "Aida" in the evening. Both operas were presented in a very artistic manner down to the minutest detail. Idaho people supported the opera well this year, coming from all over the State to hear it.

The pupils of St. Theresa's Academy gave two performances of the "Wild Rose," a comic operetta. The students showed splendid training.

At the last open meeting of the Tuesday Musical Club a delightful musical tea was given at the home of one of the members. Frederick Fleming Beale furnished the afternoon's program. It is always a great treat to Boise music lovers to hear Mr. Beale.

Annette Stoddard gave an interesting organ recital in the Congregational Church. She was assisted by Gladys Evans, soprano.

R. J. C.

LOS ANGELES

Los Angeles, Cal., June 11, 1917.

An interesting piano recital by an interesting young man was given at Ebell Auditorium on June 6. This young man was Dorsey Whittington, a pupil of Heinrich von Stein, a product of the Rector system.

Mr. Whittington has appeared in student-recitals on various occasions in the past, and the excellent impression then made was recorded in these columns. This, however, was his first independent recital. He played a program of standard works: Brahms, Scarlatti, Mendelssohn, Schumann, Weber, Chopin and Liszt. The one modern represented was Friml. He was in good company.

The program was too long to analyze in detail, nor would this serve any useful purpose. There was so much equality in this young player's work that there is little to be said in the way of calling especial attention to better or best moments. He possesses a solid musicianship which indicates the thoroughness of his musical training. His technique is flowing, clear, admirable, and his interpretations indicate the wealth of individuality which is manifest in his entire personality. He possesses that something which, for want of a better name, is called magnetism, to an unusual

degree, and this, added to his excellent pianistic equipment, should assure his success.

Mr. Whittington's family is removing to New York for business reasons and he will accompany them and will continue his musical education there.

A notice in a local paper says that the youngest composer in Los Angeles, Cynthia Kroeck, aged four years, will be heard in recital, playing a number of her own compositions.

A recital given by the pupils of Mr. and Mrs. Thilo Becker is reviewed in another column.

At the Friday Morning Club a concert was given by the Friday Morning Club Chorus, assisted by Mrs. Irwin J. Muma, soprano, and Gertrude Cohen, pianist. The chorus, under the direction of Mrs. Charles G. Stivers, gave a number of attractive renditions in a most satisfactory manner. In fact, the excellence of the work was a surprise, for it is understood that this chorus was organized upon the principle that eligibility for membership should consist not in ability to sing but in a wish to sing. In other words, all should be welcomed in the chorus who desired to join. It is a splendid idea and the true foundation of all real progress in bringing art to the people. Mrs. Stivers proved herself to be a masterly leader. Her interpretations were excellent, and the tone quality of the chorus warm, sonorous and free from harshness.

Gertrude Cohen, a well known local pianist, played selections from Schubert, Mendelssohn and Chopin in a brilliant manner and was warmly endorsed. Mrs. Muma sang a set of six songs, proving herself to be an artist of unusual worth. Her voice is of a bright ringing quality, and she shows a marked sincerity and ability to interpret with faithful adherence to the intentions of the composer. Among the things she sang was a really lovely composition by her accompanist, Grace Freebey.

F. P.

Golterman Gets Due Credit

Guy Golterman, the St. Louis attorney who organized and managed so successfully the recent outdoor "Aida" production in his city, received the following letter recently:

June 11, 1917.

DEAR MR. GOLTERMAN—I want to take this opportunity of congratulating your wonderful organization on its production of "Aida." In ordinary times when the public mind is not surcharged with international affairs, people would be willing to travel across the water to witness a production such as was given this wonderful opera last week. For one, I am satisfied that St. Louisans recognize the importance of the five performances, and I know the recollection of these performances will remain in the memory of our visitors long after the date of this past convention is forgotten. The Municipal Theatre is something that will afford unusual facilities for entertainment in our midst on many occasions. The whole undertaking is a big work and those responsible for it are, indeed, entitled to liberal praise.

Sincerely yours,

(Signed) W. C. D'Arcy,
President Associated Advertising Clubs of the World.

English Musicians Fall

Among the deaths of English musicians recently reported from the front are those of Private Henry R. Constable, a young organist and accompanist; Second Lieutenant A. M. Syrett, R. W. F., a singer, and Private C. E. Parrett, organist.

Eddy Brown to Summer at Long Branch

Eddy Brown has taken a cottage at Long Branch, N. J., and will spend the summer there with his mother. The violinist is keeping open house, and no week end passes without his entertaining a number of guests. L. T. Gruenberg, Mr. Brown's accompanist, is also residing there, in order to be near the violinist, who is devoting almost as much of his time to practicing as he is to recreation.

Next season promises to be quite as active for Eddy Brown as the last one has been. The violinist will open his tour the last of November in Northampton, Mass., where he will play under the auspices of Smith College. He will give at least two New York recitals in Carnegie Hall, where, it will be remembered, his season's farewell concert in April drew a capacity house.

The comments of the metropolitan critics on this farewell occasion are of interest. "To play so well as to induce a public to hear one again and again demands powers of an unusual sort," declared the New York Herald: "Eddy Brown has it. His brilliant technique not only draws a crowded house, but holds it." "He aroused his listeners to unusual enthusiasm," said the New York Telegram, and H. T. Finck in the New York Evening Post characterized the violinist as "the possessor of a splendid technique and a rich, warm tone."

"Mr. Brown rose to significant heights," said the Brooklyn Eagle. "Mood, color and metre were equally perfect." "He attacks difficult problems with vigor and surety," declared the New York World, "and he captured his audience yesterday as he has captured other audiences." "The people like to hear him," was the way in which a review was summed up in the New York Sun. The New York Evening Mail stated, "He can astonish his hearers at will," while the New Yorker Herald critic did not hesitate to say "it is not exaggeration to call Brown one of the foremost living violinists."

Warren Proctor at Maryville, Mo.

Warren Proctor, tenor of the Chicago Opera, in his appearance with the Minneapolis Symphony Orchestra at Maryville, Mo., according to the press of that city, was an immediate favorite. These reviews show this:

Every singer of any pretensions has a copy of "The Star" by Rogers, but no one has heard it more beautifully sung than it was by Mr. Proctor. After Warren Proctor had given his first number, "Where'er You Walk" (Händel), his position in the sympathies of the audience was secure. He has a splendid voice of wide range and compelling power and his selections were sung with remarkable ease and beauty.—Maryville (Mo.) Tribune.

Warren Proctor is one of the few renowned present day singers who insists upon English songs for English speaking people, and his program was composed entirely of English and American songs and translations. Mr. Proctor's most attractive selection was "Grey Wolf" (Burleigh).—Democrat-Forum.

The audience was plainly disappointed when it was announced that Royal Dadmun was unable to sing, until Mr. Oberhofer, conductor of the orchestra, announced that Warren Proctor, tenor, would sing the "Flower Song" from the opera "Carmen." Mr. Proctor had been the hit of the afternoon program and his recital the night preceding was immensely pleasing. His rendition of the beautiful operatic selection was faultless.—Maryville Tribune.

Grace Hoffman's Activities

Grace Hoffman, coloratura soprano, has met with noteworthy success during the past season. This is not to be wondered at, as her voice alone would make her a success. Added to this she has youth and a delightful personality, all of which tend to make her very popular with her audiences. Her voice is of very high range, and of splendid volume, clarity and sweetness. She has a large contract with a prominent talking machine company for which she is the leading soprano.

Miss Hoffman is the vocal attraction at the Strand Theatre, New York, at the present time. She has many bookings of interest for the coming season which will be announced in the MUSICAL COURIER at a later date.

In Appreciation of Marian Veryl

Marian Veryl and Margaret Anderton recently appeared at a concert given at Montclair, N. J., for the benefit of the Alliance Francaise. Following this appearance, Annie Friedberg, manager of Miss Veryl, received a letter of appreciation of which the appended is a translation:

DEAR MADAME—Thanks a thousand times for your generous aid and that of Miss Veryl. Everybody found her charming and her voice magnificent. When artists like her are available, one is assured that the public is satisfied.

With assurances of my friendship and again thanking you, I am
Sincerely,
ALICE D. ENGEL.

May Peterson Contributes Frequently to Benefit Concerts

May Peterson, soprano, who will be heard in leading roles at the Metropolitan Opera next season, appeared last week at the Macdougall Alley Bazaar, singing "Belgium Forever," which she followed with the "Battle Hymn of the Republic." Miss Peterson already has consented to donate her artistic services to several concerts being given for the benefit of the American Red Cross, among which there will be a concert at Yonkers next week, and one at Seabright, N. J., the beginning of July.

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